



(Registered for Transmission Abroad.)  
Subscription, Free by Post, 2s. 6d. per annum, payable in advance, by Cash or Postal Order, to AUGENER & Co.,  
199, Regent Street, London, W.

VOL. XXXIV., No. 397.]

JANUARY 1, 1904.

[PRICE 2d. ; PER POST, 2½d.]

## THE YEAR 1903.

"Time never wandering from his annual round."—COWPER.

THE musical balance-sheet of the past year, as will be seen, shows loss in some directions, but gain in others; and, on the whole, the latter outweighs the former.

The opera season at Covent Garden may be briefly described. There were three cycles of the "Ring," with distinguished artists under the direction of Dr. Richter, the performances being the finest ever heard in this country. These and other excellent and enjoyable renderings of familiar French and Italian operas do not, however, concern us here. It must be recorded that there were no interesting revivals of old, neglected operas; and as novelty there was only a one-act opera "Maguelone," by M. Missa, written specially for Madame Calvé, produced at the end of the season. Miss Smyth's "Der Wald" was played again, but it is very doubtful if it will remain in the *répertoire*. The Moody-Manners season at Covent Garden again proved, at any rate artistically, successful. There was a marked improvement in the orchestral playing. It seemed a pity, however, that as regards the works performed the lines of the Italian season were so closely followed. The production of Mr. Colin M'Alpin's prize opera "The Cross and the Crescent" proved an interesting event. Of other operatic incidents may be named the production by the Carl Rosa Company of Giordano's "André Chénier," at Manchester, the first London performance in English of Ponchielli's "La Gioconda," at the Kennington Theatre, also the inauguration of the New Marlborough Theatre, Holloway. M. Messenger's bright opera "Véronique," at the Coronet, had a successful run.

The Handel Festival took place at the Crystal Palace in June, the first and the third day being devoted, as usual, to "The Messiah" and "Israel in Egypt," the principal feature of the second day being a large, or, as it was called, "grand" selection from "Solomon." It was at one time hoped that

Sir August (then Dr.) Manns would be able to occupy the post which he held since 1885, when he succeeded Costa. He actually commenced rehearsing the festival chorus, but an attack of rheumatism compelled him to hand over the *bâton* to Dr. F. H. Cowen, whose firm and artistic conducting was the subject of general praise. At the close of the festival Dr. Manns, in a short speech, expressed his great satisfaction; also his opinion that the singing of some of the choruses was the finest he had ever heard at the Palace.

A Beethoven Festival at the Queen's Hall during the month of May was organized by Professor Kruse, with Felix Weingartner as conductor. With such a scheme and such an eminent conductor, one would have expected to find few, if any, empty seats. Yet the general public showed no enthusiasm; those however, who attended heard some delightful performances. Beethoven's music, it is true, is always with us, but this was a special opportunity of tracing the master's art-career from the beginning to well nigh the close. The meagre attendance was therefore much to be regretted.

In the following month there was a Richard Strauss Festival at St. James's Hall. Several of the composer's symphonic poems had been already heard at the Crystal Palace and Richter concerts, and had provoked much discussion: by some he was considered extravagant and eccentric, but by others a genius of the highest order; anyhow, his technical ability was universally recognized. He brought with him the excellent orchestra of the Amsterdam Concertgebouw, and its distinguished conductor Heer Willem Mengelberg, who shared with him the duties of conductor. There was, therefore, every prospect of the composer's works receiving adequate interpretation. The audiences were only comparatively small. It must, however, be acknowledged that the British public has never shown itself very keen after novelties, and the programmes included works never performed in London, and one or two which had only been heard once. It would probably have been wiser to mix standard classical works with those of Strauss. What is passed, however, cannot

be altered. As to the result of the festival, opinions remained divided. The Bayreuth master was opposed by many musicians who had not heard his works, or who had only heard brief excerpts. Such an opportunity of hearing the much-talked-about Richard Strauss ought to have been seized upon both by admirers and non-admirers. Three Berlioz concerts were given by Richter, Weingartner, and Strauss, all three at the Queen's Hall, and in addition the "Romeo and Juliet" symphony for orchestra, soli, and chorus, was performed by the students of the Royal College, under the direction of Sir Charles Villiers Stanford—and thus was commemorated the hundredth anniversary of the French composer's birth. The principal provincial festivals were those of Hereford and Birmingham. At the former was produced an oratorio by Coleridge-Taylor, entitled "The Atonement." Much, of course, was expected from the talented composer of "Hiawatha," but it cannot be said that expectations were fully realized. The romantic scenes from Longfellow's poem, with their strong contrasts and opportunities for picturesque colouring, seemed to have suited the composer down to the ground. Very different was the theme of "The Atonement," and it needed treatment of great breadth and dignity, and in these qualities the work was not strong enough; the text, indeed, to which he set his music was by no means satisfactory. Two other novelties deserve mention: an admirable motet, "Voces Clamantium," by Sir Hubert Parry, and a very clever and effective "Indian Rhapsody," for orchestra, by Dr. F. H. Cowen. The special feature of the Birmingham Festival was the production of Dr. Elgar's "The Apostles." Coleridge-Taylor had a reputation to maintain, and so also had Dr. Elgar, for, at the previous festival, his "Dream of Gerontius" had aroused very great interest, so much so, indeed, that the work soon made its way to Germany, where it was received with special enthusiasm. The new work is of larger compass, and there are some wonderfully fine pages in it, but whether, as a whole, it shows an advance on "Gerontius" still remains an open question. The opinions expressed concerning it varied considerably, and that diversity shows that one hearing of it is not sufficient for a calm, definite judgment. It is a question mainly of comparison. Had the "Dream" not preceded it, "The Apostles" would, without hesitation, have been regarded as far exceeding in originality and power any of the composer's earlier works. Other smaller, though, in their way, important, provincial festivals must be passed over.

Of choral societies there is little to report. The Royal Choral Society, under Sir F. Bridge, with the exception of Sir H. Parry's "War and Peace," written for the society, has given only familiar works. The Bach Society, now under the direction of Dr. Henry Walford Davies, only gave a private concert. The choir is being carefully trained, the result of which, however, will only be seen this year. The London Choral, a new society, or more properly an extension of the Dulwich Society, under the direction of Mr. Arthur Fagge gave a creditable performance of "The Golden Legend" by way of commencement. It deserves encouragement if only from the fact that it proposes to revive unjustly neglected works. A new choir has been formed by

Mr. Henry J. Wood. The voices have been most carefully selected, but no public concerts are to be announced until Mr. Wood is perfectly satisfied with his singers.

The increase in the number of London orchestral concerts deserves note, and the taste of the public, for that kind of music, has undoubtedly been nurtured and strongly developed by Mr. Henry J. Wood, at the Queen's Hall. With regard to the Philharmonic Society, which by reason of age claims first mention, the principal novelties were the 7th Symphony of Glazounoff given under the composer's direction; a pleasing, well-written violin concerto by M. d'Erlanger, and a clever pianoforte concerto by Mr. Macdowell, the Russian composer appearing as conductor, the American as performer of his own music. British composers were well represented: Mackenzie, Stanford, Elgar, Cliffe, Hervey, and Cowen, the society's conductor; also rising men, as, for instance, G. W. Cox and R. Somerville. Dr. Richter gave four concerts at Queen's Hall with his Manchester orchestra: the first with a miscellaneous programme, while the other three were devoted to Berlioz, Brahms, and Wagner respectively.

Mr. Henry J. Wood, as usual, gave his Symphony Concerts. In the early part of the year the name Strauss was prominent in his programmes, attention having been specially called to his music by the visit of the composer in the previous December, when "Ein Heldenleben" was produced under his direction; it was afterwards given again by Mr. Wood. The programmes of the four concerts (October–December) contained no novelties, but the performances were excellent, and the audiences very large. At the Promenade Concerts in the autumn British art was not neglected: works by Cyril Scott, Josef Holbrooke, York Bowen, Ernest Blake, and other young composers were included in the programmes. For years Sir August Manns encouraged British composers, and in that respect he stood almost alone. At one time Mr. Wood did not seem inclined to favour them, but of late he has, we are glad to say, adopted a different policy: Many of the works which he produced showed promise, but, apart from the value of the music, the advantage to the composers of hearing it is undoubtedly great, also of noticing how their works are received by the public. Of chamber concerts, those given by Professor Joachim and his associates, Professors C. Halir, E. Wirth, and R. Hausmann, claim first notice. It is true that with advancing years the veteran violinist's tone has become less powerful and rich, but the *ensemble* of the performers is admirable, and the style in which the works of the great masters are rendered is wonderfully pure and noble. It is not surprising, then, that these concerts were well attended. Professor Joachim visits London again this year, but it is not improbable that after that he will retire to enjoy a well-earned repose. The Wessely and Bohemian quartet parties gave concerts. We may also mention those of the enterprising Chaplin and the London Trio, and those of the able musician Mr. D. F. Tovey.

The remainder of the forty-fifth season of the Popular Concerts, under the direction of Professor Johann Kruse, does not call for special comment. The forty-sixth season has not hitherto been

attended with success. Various causes have been assigned for the marked falling off of the audiences both on the Saturdays and the Mondays; the preference of the public for orchestral music, its apathy, or the ever-increasing concerts of all kinds; and most probably all these were at work to bring about such an unfortunate result. The Popular Concerts for many years were of marked importance; the most distinguished artists appeared at them, and there was fought the long battle against foolish conservatism which ended in victory for the music of Schumann, and later on of Brahms. It will be a pity if Professor Kruse's attempts to continue the concerts are not better appreciated.

The first season of the Broadwood Concerts, established last year, which came to a close in April, proved successful; the second season commenced, in November. British composers have been well represented, and it is indeed gratifying to find that native art does not spell ruin.

There have been numerous concerts and recitals, instrumental and vocal. Space, however, will only allow us to mention Miss Marie Hall, the gifted violinist, and Mr. Frank Merrick, the pianist: both young and exceedingly promising.

The usual students' concerts have taken place at the various colleges, academies, and schools of music. In the absence of a national opera house, it is pleasing to record performances of "Fidelio" and "Hänsel and Gretel" by the Royal College; of "Freischütz" and "Marriage of Figaro" by the Guildhall School, and of a portion of Mascagni's "L'Amico Fritz," an opera never given now at Covent Garden, by the Royal Academy.

In the year 1803 were born four composers who became more or less celebrated; and two of these were Frenchmen. Franz Lachner was a prolific composer, and his excellent orchestral suites have been unduly neglected, but he was not an epoch-making man. The same may be said of Adolphe Adam, who is only remembered by his delightful opera, "Le Postillon de Lonjumeau." The other two are of greater importance. To Glinka, who in his "Life for the Czar" founded a national opera school, the foundation stone for a monument was laid at St. Petersburg. Berlioz enjoys still wider fame, but it is curious to note that no special attention was paid to the centenary of his birth in France; the day itself, indeed, passed in the French capital without any musical celebration.

Of home events we note the following:—The conference of the Incorporated Society of Musicians held at Dublin, with Professor Prout as chairman.—Sir Frederick Bridge was appointed "King Edward" Professor of Music in the University of London.—Dr. August Manns received the order of knighthood, an honour which, for his long services to the art of music, he fully deserved.—Dr. Walford Davies succeeded Sir C. V. Stanford as conductor of the Bach Choir.—Mr. Willy Hess replaced M. Sauret as professor of the violin at the Royal Academy of Music, the latter having accepted a similar post at Chicago.—Dr. Steggall and Mr. Walter Macfarren, after services of over half a century, resigned their professorships at the Royal Academy of Music.—Sir Alexander Mackenzie left England in the spring for a concert tour in Canada, which proved highly successful. A Testimonial Concert, in appreciation of his services to

high art, was given by the Queen's Hall orchestra to Mr. Robert Newman on the occasion of the tenth anniversary of the opening of the hall. Mr. Henry J. Wood went to New York in December, having been invited to conduct a concert of the New York Philharmonic Society. Among books published during the year were the following:—"About Music and What it is Made of," by Oliveria Prescott; "L'Education Musicale" (in French and also in English translation), by Albert Lavignac; "Chopin," by J. Cuthbert Hadden; "French Music in the Nineteenth Century," by Arthur Herve; "The Life of Hector Berlioz," by Katherine F. Boulton; "The History of Notation," by C. F. Abdy Williams; and a new and revised edition of Professor E. Prout's "Harmony."

And of foreign events:—The successful production of "Goetz von Berlichingen," at Budapest; it was next performed at Frankfurt-on-the-Main, after revision by its veteran composer Goldmark. "Hérodiade," which ranks as Massenet's finest opera, was produced many years ago at Brussels, and it was given at Paris in the eighties; the composer has made material alterations and additions, so that the revival at the Paris Théâtre-Lyrique last year excited considerable interest. "L'Etranger," by the accomplished French composer M. Vincent d'Indy, was produced at Brussels, and performed in November at the Paris Opéra. Mention must be made of the performances of "Sigurd," "La Statue," and "Salammbô," at the Opéra, in honour of Ernest Reyer, who completed his eightieth birthday on the 1st of last month; and thus it happened that in the same year special attention was called to Berlioz and to his great friend, who succeeded him as musical critic of the *Journal des Débats*. A Beethoven Festival was held at Bonn during the month of May, all the master's quartets being performed by Dr. Joachim and his associates.—Bruckner's Ninth Symphony was performed for the first time at Vienna, under the direction of Dr. Loewe; the composer only completed three movements, and his "Te Deum" was given, at his dying request, in lieu of *finale*. W. Berger was named successor to F. Steinbach, as conductor at Meiningen, the latter having been appointed director of the Conservatorium, and conductor of the Gürzenich Concerts at Cologne. Felix Mottl, who has been connected with Carlsruhe for over twenty years, has been appointed chief conductor at Munich. Alfred Bruneau, the distinguished composer, succeeded Luigini as conductor at the Paris Opéra Comique. The Philharmonic Society of St. Petersburg celebrated last year the hundredth anniversary of its foundation. During the year the following monuments were unveiled: to Wagner at Berlin, Joachim Raff at Frankfurt-on-Main, Robert Franz at Halle-on-Saale, Rubinstein at St. Petersburg, and Franz Liszt at Stuttgart; also a bust of Brahms at the Central Cemetery, Vienna.

The death-roll during the past year includes:—The composer Hugo Wolf, to whom may not unfairly be applied the words written on Schubert's grave: "Music has here entombed a rich treasure, but still fairer hopes;" Dr. Julius Otto Grimm, composer of the well-known Suites for strings in canon form; the gifted pianoforte writer Theodor Kirchner; Augusta Holmès, Irish by birth, but a



naturalised Frenchwoman; Sir Herbert Oakeley, predecessor of Frederick Niecks as Professor of Music in Edinburgh University; Dr. Joseph Parry, the well-known Welsh musician; and Robert Planquette of operetta popularity. Of vocalists: Rosina Stolz; Edith Miller, the Witch in "Hänsel und Gretel;" and Theodor Reichmann, the original Amfortas; and of conductors: Luigi Arditi, of "Il Bacio" fame; Hermann Zumpe, Meyer Lutz, Dan Godfrey, and the well-known amateur conductor A. F. Rodewald.

## ENGLISH OPERA IN LONDON.

### THE MOODY-MANNERS SEASON.

MR. CHARLES MANNERS has issued a manifesto to the Press with reference to the results of his opera season last autumn. Financially speaking he confesses they are but meagre. He thinks it necessary to prefix to his statement an accountant's certificate to prove that not only did he and his wife receive no remuneration for their services, but, on the whole, lost money by their venture. Further, in detailing his schemes for next season, Mr. Manners is careful to guard the public mind against the mistaken idea that he wishes to make any considerable profit out of them. They shall have his management for nothing, his costumes at half-price, and so on. He is quite content with the advertisement which these performances give him in the provinces. If there is any extra profit, it shall go to the fund for English opera.

Now, frankly, we do not think that this kind of disinterested generosity pays with the British public. If he had made a considerable sum out of the venture, so much the better; as it is, we are sorry that it has ended in loss, and we think that Mr. Manners makes a mistake in talking about it. It is commonplace that success breeds success, and up to now, judging from the full houses we saw on two or three occasions in August and September, we thought he had been very successful. Now we know that financially he was not so; but how can that knowledge, unless it be a plea *ad misericordiam*, which Mr. Manners emphatically disclaims, be any incitement or attraction to the public at large. If a taste for opera be once formed, it will have to be gratified, but people have a way of severely neglecting generosity when it takes the form of high art, under the idea that what is freely offered is not likely to prove interesting. At the same time we most cordially endorse the belief of Mr. Manners that opera in English can, and will in the end, be made popular in England, and appreciate his persevering efforts to make a beginning.

This year his season is to extend from the middle of May to the middle of August, and as, for the most part, Covent Garden will be taken up with "grand" opera, he has been obliged to content himself with Drury Lane. He intends to have a series of free lectures in connection with his performances, on the actor's art, voice production, etc., besides an hour's "chat before the curtain" on the plot and music of the particular opera to be performed. All excellent things in their way to excite interest, and make proper appreciation possible, but why free? At all events he should limit his lectures to those who take tickets for his performances. Perhaps he

does intend so to limit them, for he assures us, in conclusion, that he is going to make a vigorous stand against the rotten tradition of free passes, which will in future be given to no one outside the Press; an excellent determination, if only he can secure full houses without them, and his prices are so exceedingly moderate that he ought to find no difficulty in doing so.

And we are to consider this as the first step toward a greater scheme of English opera in London—that English opera which we have so long desired and desired in vain. It can, and shall, be done in the end without endowment or financial support other than the immediate prospects of success warrant. Such, at least, is the conviction of Mr. Manners, and we envy him his enthusiasm and faith in his good cause, and congratulate him on his determination to put his theories to a practical test, by persevering in the face of loss.

That operas should be performed on the grand scale in English at all is a great thing; how important, few people seem to realize. It is a breaking away from that ancient tradition dating back to the times of Addison and Lawes that no music is worth hearing unless it is in a foreign language. It means an attempt to bring home to everyday intelligence what masterpieces really represent. There is an ancient formula, repeated in England from time immemorial, which makes progress in that direction impossible. It is that music is best heard in the language for which it is written. This can only be true when you understand that language. To listen to drama without understanding a word is foolish, and even to follow it in a translation is to lose the personal power of appeal, which the words of one's native language have in the actor's mouth.

But the development of music itself has long been making this change inevitable. As long as the whole interest was centred in certain songs and their singing, a foreign language could be tolerated, though grand opera, for that reason, always remained an exotic in England; but now that the chief interest is in dramatic development and expression, English words become sooner or later inevitable, and we hail with satisfaction the attempt of Mr. Manners, not only to adapt and use them, but also to make them heard. He has a scheme for partially concealing his orchestra, and insisting on clearer enunciation from his singers, so that every word may be understood, which is decidedly a step in the right direction.

But if the English opera is to be eventually worthy the name, it must mean something beyond the mere singing of operas in English. It must mean the establishment, and possibly the endowment, of an English opera orchestra. It is not possible to acquire with few rehearsals that unanimity which belongs to a band in the habit of playing together under a first-rate conductor. Granted that English professionals are wonderful readers, and rehearse works into passable condition more quickly than most Continental musicians, 'scratch' bands remain 'scratch.' There can be none of that routine and tradition about their performances which make the opera theatres of other great capitals of Europe famous. And it is difficult to see how such a band could be kept together without an endowment, which would act as a retaining fee on its members during the intervals between their seasons.

The tendency of modern music is to make the orchestra yearly more important, and managers are beginning to realize that a fine band is as good a draw as expensive singers. The democratic ideas of the present age prevail in music as well as everywhere else. As long as the Court and aristocracy were the chief patrons of operas, star singers were necessary and enough. Catalani's husband insisted that the true policy for the Royal opera of that day was "ma femme et cinq ou six poupées," and was so far justified in his contention that he got the price he demanded. But we have changed all that. Nobody would listen to music at all for any singer's sake without adequate accompaniment. The democracy of band and chorus (particularly, of course, the former) appeals to a democratic public, and eventually it will become more and more possible to succeed with such adequate singers as a stock company can hope to keep together, as long as the orchestra is first-rate.

Now for Mr. Manners's chorus we had every respect. They sang like the choral class at an academy of music: with precision and resonance, and a quite remarkable truth of intonation; but his orchestra, large as it was, left much to desire. How much of it belonged to the permanent staff of the opera company we do not know, but there was plainly a considerable 'scratch' element about it, even if the instrumentalists were individually as good men as were to be found under Richter in the grand opera season. This was possibly, nay, probably unavoidable, but we can only say that if this venture is to blossom out into an English opera-house, it will be chiefly by the development of a first-rate opera orchestra; an orchestra, that is, which is not only first-rate of itself, and able to match the Queen's Hall band in a symphony concert, but also thoroughly versed in the routine of opera *ensemble*.

With such an orchestra, a stock company of adequate artists, and a sufficient répertoire, the English opera-house might soon become an established fact. Great artists would not, we believe, prove in any way essential to attract that great democratic musical public which the Queen's Hall concerts have principally formed. They would go for the band, and the operatic *ensemble*, but it would plainly be both easy and desirable to introduce the great singers on occasion. Whether such a house can ever be realized without the support, and free support, of rich men, must remain an open question. As Mr. Manners says, hitherto there has been plenty of talk, but nothing else, and so he is going to try, and we wish him most heartily good luck in his venture.

E. D. R.

### RICHARD WAGNER IN BERLIN.\*

By PROFESSOR DR. R. STERNFELD.

SUBSEQUENT to the recent unveiling of the first monument in Berlin to the memory of the great artist who has himself erected his own unparalleled memorial in Bayreuth, it will be interesting to enumerate the different occasions during his lifetime on which Richard Wagner visited Berlin. Twenty years ago, W. Tappert treated the same theme in the *Bayreuther Festblätter*, and was then able

to record ten visits of the master to Berlin. Meantime, by means of new publications, especially through the exemplary biography of Wagner by C. F. Glasenapp, the material has been so amplified that one can determine, at least, fifteen temporary visits without, indeed, arriving thereby at any final result. If the space here will admit of no more than a statistical enumeration, this brief sketch may prove to be a not altogether unimportant contribution to the understanding of the life and path of suffering of a German master to whom posterity may, perhaps, fully grant that which his contemporaries but partially vouchsafed to him.

In the spring of 1836 Wagner was for the first time in Berlin, where he celebrated his three-and-twentieth birthday. Not in an exhilarating frame of mind. The young capellmeister's hopes had just suffered shipwreck at Magdeburg, where his "Liebesverbot" was performed for, altogether, the first and only time, and he now hoped to produce it in Berlin, not in the opera-house, but unpretentiously in the Königstadt theatre. Director Cerf had given him most favourable promises, which, after two months of patient waiting, proved delusive. Without means, but too proud to solicit aid from his family in Leipzig, the young musician turned towards Königsberg, where his fiancée, Minna Planer, was then fulfilling her engagement as actress. But little offered itself to him there also, until he found the post of capellmeister, at Riga.

We do not meet Wagner again in Berlin until six years later, when, in April, 1842, he returned to Germany after a two years' sojourn of miserable penury in Paris. His "Rienzi" was accepted in Dresden, but the "Fliegende Holländer" was already finished, and Wagner had sent the score from Paris to the intendant, Count Redern. Wagner's arrival in Berlin, on October 21st—fourteen days after his departure from Paris—should, indeed, have hastened the acceptance. But this was delayed through the fault of the new intendant, von Küstner, although the manager, Baron Lichtenstein, and capellmeister Henning, in their judgment of the "Holländer," designated it as "a work, ingenious as it was original, abounding in music rich both in inventiveness and effect." Thus it happened that Dresden preceded Berlin with the first performance—on January 2nd, 1843.

Shortly afterwards, towards the middle of January, 1843, Wagner came for the third time to Berlin, now as the newly-appointed Saxon "Hofcapellmeister" and the composer of two most successful operas. But a year passed—in the interval occurred the burning of the Berlin opera-house—before Wagner again came to Berlin to conduct the first performances of the "Holländer," in the theatre, on January 7th and 9th, 1844. The success with the public was unquestionable, even the critics—headed by L. Rellstab, in the *Vossische Zeitung*, of whom Wagner wrote in 1837: "You cannot think what mischief the man has done here"—were not altogether unfavourable; nevertheless, after four performances the "Holländer" vanished, only to reappear in Berlin in 1868, after an interval of twenty-five years! But how often, even here, was Wagner compensated for the injustice of his outward lot by the enthusiasm of newly-won friends. At that time, in Berlin, he was drawn into close relations with the young Karl Werder, afterwards celebrated as

\* Translated, by permission, from "Die Woche," by K. C. Thorp.

dramatist and master of æsthetics; the dark and gloomy tragedy of the "Holländer" took such a hold upon the latter that, notwithstanding the composer being entirely unknown to him, he awaited Wagner at his hotel, as the latter returned lonely and downcast after the first performance, and inspired him by his enthusiastic conviction, a circumstance which the grateful artist never afterwards forgot.

In the spring of 1845 Wagner had finished his "Tannhäuser," which he immediately offered to the Berlin opera; yet eleven years elapsed ere the work, after the most extraordinary delays, at length saw the stage-lights in Berlin. Towards the middle of December, 1845, after a series of performances of "Tannhäuser" had already taken place in Dresden, Wagner travelled for the fifth time to Berlin; but he could obtain nothing further from Herr von Küstner than a promise for "Rienzi," which was already far from being of any importance to the musician. Once again, in the summer of 1847, Wagner presented his petition in person to the intendant in Berlin; but very soon afterwards the score of "Tannhäuser" was returned to him. A small compensation for this was the performance of "Rienzi," on October 26th, 1847, conducted by the master himself, who came on this occasion for the seventh time to Berlin. Notwithstanding all disappointments, it was just in this city that his new hopes were centred: "Lohengrin" was finished, and Wagner flattered himself that by a personal reading of the score before Frederick William IV., who was a connoisseur, he could make an impression upon that art-loving monarch. "It seemed to me then"—Wagner afterwards wrote to the committee of the Wagner Society in Berlin—"that just this work pertained to that point whither the gaze of all those who longed for a true revival of German genius was directed." But fortune did not favour the master in his obtaining an audience of the king. "Rienzi" was set aside, after eight performances, until 1865.

Sixteen years now passed ere Wagner returned to the Prussian capital; in the interval lay revolution and exile. But subsequent even to the amnesty in 1860, which permitted his return to Germany, nothing drew him to Berlin. There "Tannhäuser" was given in 1856, and "Lohengrin" in 1859—nearly ten years after the original performances—both being rejected with the utmost vehemence by the critics. In 1863, when Wagner was arranging for concerts in Vienna, Prague, and St. Petersburg, Herr von Hülsen refused him the Royal orchestra, the only one then in Berlin competent to render the difficult selected portions from Wagner's latest tone-dramas; he, indeed, refrained from all intercourse with Wagner because—as he wrote to Hans von Bülow—"it is repugnant to me, since our meeting in Dresden, in May, 1849, to enter into any personal relations with the above-named." That is to say, Hülsen had served as a young officer in the Prussian corps which had assisted in subduing the insurrectionary movement in Dresden, in May, 1849, and after fourteen years he still did not wish to come in contact with the supposed revolutionist, although the latter was already in favour with Queen Augusta, and had also been the recipient of much hospitality at the court of her daughter in Karlsruhe. In consequence of this, Wagner remained only a few days in Berlin with Hans von Bülow, on his way

from St. Petersburg to Vienna, towards the end of April, 1863.

Herewith ended for Wagner the fruitless and painful visits to Berlin. For on his return, in 1871, for the ninth time to the young imperial city, the feeling there had essentially changed. The "Meistersinger von Nürnberg" had, it is true, been produced only a year before, amidst tumultuous demonstrations of opposition, and even now the "Kaisermarsch," written by Wagner in celebration of the newly-risen German empire, roused up the old enmity of those critical becmessers; nevertheless, even in Berlin, a large circle of enthusiastic adherents had gathered round the one German master who accomplished deeds in the domain of art equal in worth to the late achievements of the German people in politics and in war. On April 28th, Wagner was enrolled as member of the Academy of Arts; on the 29th his friends gave him a banquet in the Hôtel de Rome; and on May 5th he, at last, conducted in the opera-house, in addition to the "Kaisermarsch," Beethoven's c minor symphony, and now proved himself to the entranced Berliners to be also a gifted master of the bâton.

Wagner's next and tenth visit, at the close of January, 1872, was only of a few days' duration, and long remained unknown, even to the initiated. The master had hastened from Lucerne to Berlin to urge the plea for his scheme of the festival play which had now begun to be realized in Bayreuth; he conferred with Neumann, the architect who drew up the plans for the Bayreuth theatre he inspected the lists for the funds which the newly-established Wagner Society had started under Tausig. He stayed in the Alexanderstrasse with Referendar von Gersdorf, a friend of Frederick Nietzsche's, who was equalled by none in his love and understanding for the master. During these days Wagner's visit to Bismarck, probably arranged by Lotar Bucher, also took place. It passed without result. Once only the two greatest German geniuses of their time stood face to face, and—failed to understand each other. Bismarck could not become enthusiastic about the grant of a subsidy for the Bayreuth festival from the funds of the German empire. Much also, perhaps, might be due to the fact that Wagner's truest and most zealous patroness, Gräfin Schleinitz, belonged to the Court circle, among whose members the Imperial Chancellor recognised his supposed enemies; he also complained to Wagner personally of the frictions which this distinguished circle of adversaries prepared for him.

In the beginning of February, 1873, the master came again to Berlin concerning the production of fragmentary portions selected from his latest works. The concert took place on February 4th, in the concert-house, with the assistance of the Bilsé Orchestra, for the benefit of the funds of the festival play. Amid indescribable applause, Albert Niemann sang "Siegmunds Lenzlied" and "Siegfrieds Schmiedelieder," and Franz Betz "Wotan's Abschied." The Berlin Wagner Societies, by whom the concert was arranged, obtained for the proceeds, 5,400 thalers, eighteen patron shares,\* towards the

\* Patron shares: i.e. "Patronatscheine," a word peculiarly Wagner's own. A patron share entitled the holder to a free entrance to the Wagner Theatre in Bayreuth, this privilege being, as it were, a dividend for the patron share. Naturally, these shares have ceased to exist in Bayreuth. —(Translator's Note.)



Bayreuth festival play, which, notwithstanding all these efforts, would never have been accomplished had not Ludwig II. of Bavaria—the master's noble protector—at the time of direst need, in the beginning of 1874, rendered the assistance Wagner had hoped for in vain from the German people.

Wagner's next and twelfth visit to Berlin did not occur until two years later (1875). The "Ring des Nibelungen" was finished, and was to inaugurate the festival play the following summer in Bayreuth. In a large concert on April 26th, Wagner gave selected portions from the "Götterdämmerung," in which Niemann and Frau Materna—the first Bayreuth Brünnhilde—sang "Siegfrieds letzte Worte," from the closing scene. The concert, in which the Bülse Orchestra again played, had to be repeated on the afternoon of the 27th. Wagner stayed during that time at the Tiergarten Hotel, in Potsdamer Platz, which, as late as 1880, he praised in a letter as being "very good."

The next year the Court theatre roused itself to a performance of "Tristan und Isolde," which had been produced in Munich eleven years before. Shortly before his festival play, in March, 1876, Wagner came to Berlin, conducted the rehearsals, and was present at the first performance on March 20th. Karl Eckert, who had also conducted the "Meistersinger" in 1870, conducted "Tristan." Niemann and Frau Voggenhuber filled, according to the opinion then prevailing, the almost impossible title-roles. That "Tristan" had the effect of rousing the musical critics to the last extremity of wrath is easy to explain from the character of the work, which Bülow, in 1859, had already styled as "the highest point hitherto attained in musical art."

Fully five years passed before Wagner again visited Berlin, in May, 1881. The relations with the Court opera in Berlin had become more and more gloomy, although "Tannhäuser" and "Lohengrin," once so much censured, were already the chief support of the *répertoire*—and the revenue. The continuation of the festival play of 1876 was shattered by a phalanx of ignorant opposition. Then a spirited and courageous theatre director, Angelo Neumann, well skilled in business, undertook to produce the Tetralogy, first in Leipzig and afterwards in Berlin. And Wagner gave his consent; if he were forced, contrary to his original idea, to surrender to the ordinary opera management the giant work intended for Bayreuth alone, it should, at least, be given in its entirety, not rent asunder in individual parts, as Herr von Hülsen would have given it.

On April 30th, the master arrived in Berlin, alighted at the Royal Hotel, and started immediately for the rehearsal. He was present at the first cycle, from the 6th to the 9th of May, accompanied by his wife. Four ever memorable evenings in the old Victoria theatre! Happy is he who was permitted to experience them, and who can to-day recall the moment when the master appeared in one of the boxes in the row to the right and was greeted by the spectators with a storm of applause; deeply moved, again and again he bent his head in acknowledgment—that head characterized by energy, that face furrowed by suffering, now as if transfigured, while mute words of gratitude seemed to tremble on his lips. Then Anton Seidl raised the conductor's wand, and tones unheard till now, of elementary sublimity and heavenly beauty, thronged the ear.

The young generation of to-day can form no conception of the conflict of opinion then provoked! But, even in Berlin, the victory was won, the course was clear for fresh work in the service of genius. At the close of "Götterdämmerung," Wagner expressed his heartfelt thanks; on May 10th he left Berlin promising to return with his family for the last cycle, that his children might share in the enjoyment of the excellent performance. He did, indeed, arrive with his family on May 25th, King Ludwig having placed his saloon carriage at his disposal. On this occasion Wagner stayed at the Hôtel du Nord, and remained until May 30th, 1881. It was the fifteenth, and last, time Berlin saw the great German master; two years later the great stone in the garden of Wahnfried covered his mortal remains.

If in conclusion we ask for Wagner's opinion of Berlin, we must truthfully acknowledge that he never loved the Prussian capital. This was due to many causes: personal disillusionments and humiliations; perhaps, also, some inborn Saxon political narrowness of the man who in 1848 had destined the German imperial crown for the House of Wettin. But these vanished before the ideal grounds of dislike. What Wagner wrote in 1848 to Schumann—"In Berlin everything is at sixes and sevens, and I am convinced that nothing important in art will ever develop here"—his later experiences did not disprove. These by no means concerned music and the theatre only, but the general conditions of great modern cities. Wagner shared the conviction of so many other of his countrymen, that German genius and German art could not flourish and renew itself in the great centres, but in "secluded places"; above all things he desired that his life work, the festival play, should not be established amid the "industrial pestilential fumes of civic civilization," but in a "beautiful solitude, in a little town untouched as yet by unprofitable art-management, un-German-like opera-glitter and the dullness of daily routine, far from all the phenomena of politics, the press, stage, and literature, which filled him with growing aversion. No wonder, therefore, that the largest German city, which bore in the strongest relief the impress of all these offensive qualities, called forth in him the strongest antipathy. It is obligatory to state this plainly, especially where it concerns a German genius whose whole life was dedicated to the extirpation of all that is hypocritical and false.

### THE MUSICAL SEASON IN PARIS.

THE month of November has been rather fertile in musical events. The *reprise* of Verdi's "Othello," on November 5th, was one of the very few interesting changes from the monotonous *répertoire* of the Grand Opéra. "Othello" came out in Paris for the first time in 1892, with Mme. Rose Caron as Desdemona and Messrs. Saléza (Othello) and Victor Maurel (Iago). It was resumed in 1897 with Tamagno in the title-role.

Every *reprise* of a work brings back some reminiscences, and the resulting comparison is at times inexorable. Consequently the best plan is to forget the past and speak of present impressions.

Mlle. Grandjean as Desdemona is inadequate, and her singing and acting, especially in the fourth act, did not respond to the requirements of the part. M. Alvarez sang and acted Othello with splendid voice and great histrionic power, but I hope he will dispense with the unpleasant habits in phrasing and exaggerated gestures in acting which he has brought back from America. M. Delmas sings and acts Iago's part with fine voice and dramatic conviction. However, I cannot enjoy

his singing of baritone parts. The character, the colour of his bass voice does not always harmonize with vocal phrases requiring tender or insinuating expression. The ballet, the chorus, the orchestra, and the *mise-en-scène* are all very good, though nothing extraordinary.

Whenever I hear "Othello" anew—the last dramatic work of the immortal Verdi—I come to the conclusion that the Italian musical genius in general is of a mere lyrico-pathetic nature, and that the greatest dramatic moments of the Italian operatic composers are outbreaks of sentimental passion, but never of tragic realistic fury. Even Verdi, whose dramatic temperament was more impetuous than that of all his compatriots of the old and modern school, never went beyond the limit of esthetic expression, never reached the climax of modern realistic musico-dramatic exaggeration.

The Société Philharmonique, this very deserving young society, began the series of its interesting concerts on November 10th, when M. Raoul Pugno was the hero of the evening. He played Schumann's "Carneval" with his usual warmth, softness of touch, and poetic charm, producing contrasts of sonority, and bringing out the numberless fantastic ideas of this brilliant composition. In the "Sonate pathétique" of Beethoven, and the sonata in A for piano and violin by César Franck, M. Pugno found a worthy partner in M. Capet. Both works were splendidly performed and enthusiastically applauded. A German tenor, Herr Louis Frölich, sang with marked taste some interesting Scandinavian national songs by Kjerulf, Sinding, and Grieg, as well as German Lieder by Henschel, Schubert, and Brahms.

Saturday, November 21st, Halévy's "La Juive" was reproduced in splendid manner at the Opéra Municipal de la Gaité. That once so popular work, after remaining nearly forgotten during so many years among the archives of the Grand Opéra, has left its hiding place and wandered to the new Théâtre Lyrique.

If I may speak frankly, the brothers Isola would have done better to reproduce a work of more massive consistency—for example, one by Gluck or Mozart. The operas of these two immortal composers seem to be the only ones capable of braving all the influences of time and fashion.

The *répertoire* of this Théâtre Lyrique, so well organized and so splendidly inaugurated by the brothers Isola, ought to consist, on the one hand, of operas unpublished or advantageously known abroad or in the provinces, and on the other, of imperishable masterpieces, produced in perfect form. I have not the pretension to deprecate the musical value of "La Juive," which has been applauded during sixty-eight years all over the world. And I remember still with emotion the great pleasure it gave me in London in the years 1851-52, when sung by the following powerful cast: Mme. Viardot (La Juive), Mario (Eléazar), Mme. Castellan (Princess Eudoxie), Tamberlik (Prince Leopold), and Carl Formes (the Cardinal), under the direction of Sir Michael Costa. But, alas! *tempora mutantur, et nos mutamur in illis*. We are now accustomed to new forms and new effects, and we therefore find that some parts of "La Juive" have grown old, and that they are not written according to the modern taste; we also find the instrumentation, euphonious and contrapuntally excellent, yet lacking in the vibrating emphatic effects prevailing nowadays. Certainly the *finale* of the first act, the Easter scene, the romance of Rachel, "Il va venir"; the beautiful dramatic duet between the Cardinal and Eléazar; the air, "Rachel, quand du Seigneur," are indeed inspired pages of beautiful music; but the opera altogether cannot be proposed as a model to the present generation of musicians.

The execution of "La Juive" is excellent. M. Duc (Eléazar), with his exceptionally fine voice and his histrionic talent, made a regular hit. However, I would advise him to avoid exaggeration. Mme. Litvinne, the first and best dramatic soprano voice actually existing, personifies the unhappy Rachel in the most natural and expressive style. Her

powerful yet sympathetic voice, as well as her perfect vocal phrasing, renders ample justice to the music allotted to her. It is really a pity that such a unique dramatic singer, especially on account of the Wagner operas, is not attached to the Grand Opéra. The part of Eudoxie is correctly performed by Mlle. Blot, a *second prix du Conservatoire*. This young singer is endowed with a fine and well-trained voice; a little experience will, no doubt, make smooth all the imperfections natural to a beginner. M. Cazeneuve, as Léopold, deserves high praise. M. Vinche, the Cardinal, is the possessor of a magnificent bass voice. The other minor rôles are well filled, and the chorus is excellent. The *mise-en-scène* is admirable; the first, the third, also the fifth act presents beautiful and pompous *cortèges* and a crowd of personages wearing splendid costumes; the effect is wonderful. The ballet and the orchestra are equally good, though the brass instruments are at times too powerful. At the same theatre Isidore de Lara's "Messaline" is being prepared to follow "La Juive," with Calvé in the title rôle.

The first concert of the Conservatoire took place on November 22nd. The programme included two great works—the admirable symphony in c minor of Beethoven and the "Redemption" of César Franck. Mlle. de Grandjean having been taken suddenly ill, Mme. Auguez de Montaland undertook, at a moment's notice, to sing the part of the Archangel, and acquitted herself in a most satisfactory manner of the difficult task. The text of the *récitant* having been also very well declaimed by M. Garry, the splendid work of César Franck would have met with the success it deserves but for the unfortunate singing out of tune of the female chorus during the whole of the first part. The wonderful instrumental intermezzo, so much appreciated, and so frequently produced at the grand concerts, was decidedly the best executed and the most applauded number. The Beethoven Symphony went very well under the direction of M. Morty, excepting the Andante, which was taken too slowly. An extraordinary performance of Mozart's "Don Giovanni" attracted the Parisian public on November 23rd at the Nouveau Théâtre. It was given for the benefit of *l'œuvre française de trente ans de théâtre*. It is undoubtedly not an easy task to realize such undertakings apart from any theatrical organization, but the readiness and abnegation of the artists make it possible whenever it is a question of charity; and so M. Adrien Bernheim, the *président de l'œuvre*, was enabled to give a very interesting performance of Mozart's masterpiece by the kind co-operation of eminent singers—namely, Mlle. Litvinne and Mastro, Mme. de Nuovine, and Messrs. Victor Maurel, Fugère, Galand, Huberdeau, and Delvoe. The last four, as well as the chorus and the orchestra, under M. Henri Büsser, were gratuitously placed at the disposal of M. Bernheim by M. Carré.

Mlle. Litvinne was admirable as Donna Anna. M. Maurel is well known as the best living Don Giovanni. M. Fugère would be a capital Leporello but for his baritone voice, which was quite insufficient in all the *ensemble* numbers of the opera. Mme. de Nuovine's dramatic temperament does not suit the girliness of Zerlina. Mlle. Mastro was a commendable Donna Elvira. M. Galand (Don Ottavio) and the minor parts were all very well rendered. The financial result was extremely satisfactory.

À propos of "Don Giovanni," M. Reynaldo Hahn, one of the well-known young French composers, is going to give three model recitals of it under his own direction at the Nouveau Théâtre, on December 17th, 19th, and 21st. The names of the artists are as follow:—Don Giovanni, M. Daraux; Don Ottavio, Signor Bonci; Leporello, M. Armand Challet; Il Commendatore, M. Jan Roder; Donna Anna, Frau Lilli Lehmann; Donna Elvira, Mme. Nordica; Zerlina, Mlle. Jeanne Leclerc.

There is a mixture of nationalities; it is not yet known in what language "Don Giovanni" will be sung.

S. D. C. MARCHESI.



## MOMENTS MUSICAUX

pour Piano

par

STEPÁN ESIPOFF.

Op. 22.

## Nº 3. MENUET INTIME.

Poco con moto.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked 'Poco con moto.' The dynamics range from *mf* (mezzo-forte) to *p* (piano). There are several *ten.* (tenuto) markings. The piece includes various fingerings and slurs. The first system starts with *mf* and *ten.* markings. The second system starts with *mf* and *ten.* markings. The third system starts with *p dolce* and *ten.* markings. The fourth system starts with *mf* and *ten.* markings. The piece ends with a *ten.* marking.

Copyright 1903, by Augener &amp; Co

Augener's Music Printing Office



10 Langton Street London W. Established 1878

ten. *p* elegante ten. *mp* ten. *ten.*

*mf* *ten.* *ten.* *mp* *ten.*

*ten.* *mf* *ten.* *ten.* *p* *ten.* *ten.*

*ten.* *mf* *ten.* *ten.* *p* *ten.* *ten.*

*ten.* *mf* *ten.* *ten.* *p* *ten.* *ten.*

ten. mf ten. 1 5 ten. 1 5  
ten. p ten. mf ten. p ten.  
\* \* \* \* \*

ten. ten. poco dolce ten. ten.  
mf ten. mp p mp  
\* \* \* \*

ten. ten. ten.  
pp ten. mf  
\* \* \* \*

ten. ten. mp ten. ten.  
\* \* \* \*

ten. 4 2 1 5 3 1 4 3 ten. ten.  
f aspress. ten. mf poco dolce ten.  
ten. \* \* \* \*



First system of musical notation. Treble and bass staves. Dynamics: *mp*, *mf*. Markings: *ten.*, *asfress.*, *ten.*. Fingerings: 5 2 1, 5 1 4, 2 2, 5 2 1, 2 2.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*, *pp*. Markings: *ten.*, *dolce*, *foco rit*, *ten. a tempo*. Fingerings: 1 3 4, 1 2 1 3, 1 2 1 3.

Third system of musical notation. Treble and bass staves. Dynamics: *pp*. Markings: *CODA. (dolcissimo)*, *ten.*, *pp*. Fingerings: 1 2 3, 1 2 3.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*, *mp*. Markings: *ten.*, *pp*, *mp*. Fingerings: 1 2 3, 1 2 3.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Markings: *ten. morendo*, *ten.*, *pp*, *ten.*. Fingerings: 1 2 3, 1 2 3.

## TSCHAIKOWSKY CELEBRATIONS.

LETTER FROM MOSCOW.

TEN years ago the terrible news suddenly arrived here that Peter Iljitsch Tschaikowsky was dead. The grim cholera seized this illustrious victim on November 4th, 1893, in St. Petersburg. Some days before the event we had seen him in our midst, in good health and spirits, and giving his thoughts full sway, for he was going to St. Petersburg for the first performance of his last masterpiece, his sixth Symphony. There occurred that fatal stroke of fortune which is not yet forgotten by his friends. But of what he is now becoming for the mass of the Russian public we can judge from the enormous number of concerts, requiems, and other performances that are taking place to his memory in St. Petersburg, Moscow, Kiev, Charkow, Rostow, Wilna, etc.; in fact, throughout the whole of Russia.

Tschaikowsky lived for many years in Moscow. This was the scene of his labours, and here he had his intimate friends and sympathisers of every grade. He was fond of travelling, and often undertook a journey; but it was always with great pleasure that he returned to his genial Moscow. Finally, he bought an estate an hour's distance by rail from the city; and here, in his cosy cottage, the lovely quietness of Nature around him, he did brilliant work, and wrote his exquisite melodies. Here his friends came to visit him; or, sometimes long, for the larger world, he went to Moscow to see them. He loved his sweet home, and the house can now be seen by everyone who so desires.

The whole of November has been overwhelmed with concerts and requiems in Tschaikowsky's memory. The Imperial Russian Musical Society made a beginning on November 5th with a quartet evening, in which his string quartet in D and his trio in A minor were performed.

Every year on November 7th a grand requiem is celebrated in the church to which he was accustomed to go, and the Mass is celebrated there, including the composer's liturgy music sung by the Synodal choir. On these occasions the crowd is so large that there is not room for all in the church. This liturgy music caused Tschaikowsky much trouble. The regulations of the Russian Synod prescribe that church music may be printed, published, and performed only with permission of the Director of the Synodal *a cappella* choir. Tschaikowsky and his publisher, Mr. Jürgenson, had overlooked this, and were prosecuted. Thereupon the work was in danger of being burned; but the action turned out favourably for the composer, and his music can now be performed at church services.

On this same commemoration day we had requiems (1) in the large hall of the Conservatoire of the Imperial Russian Musical Society, where the pupils sang under the direction of M. Safonoff, Director of the Conservatoire; (2) in the Musico-Dramatic School of the Philharmonic Society; (3) in the Synodal Choral School.

This last requiem had a special gloom cast over it, as only Tschaikowsky's intimate friends and his two brothers Modest and Nicolai were present.

In the evening of the same day we had a Symphony Concert (Willem Kess) given by the Philharmonic Society; also one given by the Imperial Russian Musical Society (Safonoff), where compositions by Tschaikowsky were performed.

The following day (Sunday) brought us a very interesting concert by the extremely attractive and flourishing Moscow society, "Amateurs of Russian Music," or Kerzeen Society. The programme consisted only of songs by Tschaikowsky,

executed by the first artists of the town, and again of the already mentioned trio in A minor. The society, "Amateurs of Russian Music," is a private enterprise founded in 1895 by Mr. Kerzeen and his wife, both intelligent and well-informed people. Thanks to their energy and love of music, the society is rapidly extending its field of activity. At first they held the meetings in their private house, but subsequently the number of the members increased to such an extent that more room was required, and even now the large assembly hall of the House of Nobility is crowded from floor to ceiling at these concerts. The aim of the society is to contribute by every possible means to the development of Russian music. For this winter season the society has announced five concerts. The artists are of the first class, and all belonging to the intelligent community and to the aristocracy are members of the society. The visitors had the pleasure of receiving an attractive programme, with a portrait of Tschaikowsky, and two books printed especially for the occasion, one containing the text of his songs, and the other, sentences of the great composer taken from the letters contained in his biography. The latter, comprising three large volumes, is written and published by his brother Modest. The programme and the two books were decorated quite in the Russian national style. The last number of the programme was our great composer's last work, "Duetto of Romeo and Juliet," which was found after his death in fragments and sketches amongst his papers. His pupil and friend Taneyeff shaped these into a whole with orchestral accompaniment.

Now let me enumerate the other concerts of the week given in Tschaikowsky's memory:—(1) Concert given on November 13th by the Moscow Trio, Messrs. Shor, Krein, and Ehrlich: (a) trio by Rachmaninoff, in memory of Tschaikowsky; (b) trio in A minor by Tschaikowsky, *à la mémoire d'un grand Artiste*. (2) Symphonic concert on November 2nd, given by the Imperial Russian Musical Society. (3) Concerts on November 3rd and November 9th, given by the choir *a cappella* of the Synodal School of Church Singers.

It may be remembered that Hector Berlioz, when visiting Russia, spoke enthusiastically concerning the Russian Church *a cappella* singing; he also wrote in detail about it in his *Mémoires*. I may also mention the great concert given by the Philharmonic Society on November 8th in which only Tschaikowsky's works, including his sixth Symphony, were performed.

The following is a sentence of Tschaikowsky's taken out of a letter from him to Mme. von Meck, and contained in the above-mentioned biography:—

"It is not my task to point out the worth of my musical compositions. I may tell you, however, with my hand on my heart, that everyone of my works (with but few exceptions) is deeply conceived and deeply thought over. They emanate direct from my very soul."

Moscow, November 20th } 1903.  
December 2nd }

ELLEN VON TIDEBOM.

## OUR MUSIC PAGES.

"MENUET INTIME," Op. 22, No. 3, by Stepan Esipoff, is the piece which we have selected for this month. At Christmas-tide dancing is in season, and so far the title is appropriate, though perhaps dances of a livelier, merrier character will be now in fashion. If, however, our piece will not serve as an *Invitation à la danse*, it will be assuredly welcome as a solo in the drawing-room. The music is particularly soft and engaging. It has an old-world flavour, and yet the style of writing shows that it is a product of the twentieth century. It is easy to play, and when gracefully rendered is bound to please. The music will not, like that of some pianoforte pieces, tend to promote conversation; for that it is altogether too refined.

## Reviews of New Music and New Editions.

*Select Pianoforte Works* by F. SCHUBERT. Edited by O. THÜMER. Vol. I., *Four Impromptus*, Op. 90; and Vol. II., *Four Impromptus*, Op. 142. (Edition Nos. 8391a and 8391b; price each, net, 1s.) London: Augener & Co.

SCHUBERT of all composers is perhaps the most fascinating. In his pianoforte sonatas and chamber works he is often inclined to length—Schumann in referring to the symphony in c described it as heavenly—but there is such beauty and romance in his music that while under the spell of the master one easily forgives, or rather forgets, this failing. On the other hand, in his shorter pieces, as in most of his *Lieder*, everything is in due proportion; there is no trace of diffuseness or undue spinning out. Among such pieces rank the eight *Impromptus* under notice. In the first set, No. 1, in c minor, though one of the longest, has not a superfluous bar. No. 2, in E flat, with its running triplet passages, is a universal favourite; time has in no way robbed it of its freshness. No. 3, in c, with its lovely melody enjoys nearly equal favour. To this one there is a useful footnote suggesting to the player "to think of the notes as representing half their value in common time"; in this manner the tendency to drag would be diminished. Of Nos. 2 and 3 of the second set it may be said that of all Schubert's shorter pieces they have enjoyed the greatest popularity. The opening of the plaintive theme of the former may have been inspired by the one to which Beethoven wrote variations in his sonata, Op. 26, but the theme itself is genuine Schubert. The *Andante* in B flat, with variations, is grateful to the fingers, yet its main charm consists in the poetry which lies beneath the notes. The editor's careful fingering will be found most useful.

*Moments Musicaux pour Piano*, par STÉFAN ESIPOFF, Op. 22. London: Augener & Co.

The name of the composer is now familiar. He possesses the art of writing music pleasant to the ear, and not making heavy technical demand upon the player; yet though it be ear-catching, it is thoroughly refined; and though it be not difficult, and simple in form, there is much in it to develop musical intelligence and feeling. No. 1 is entitled "Clair de Lune" (Moonlight). Music, of course, cannot depict either the moon itself or the light which emanates from it; but it can, as here, suggest the calm, romantic feeling which a moonlit night is calculated to inspire. It is a quiet, expressive piece. No. 2, "Saltarello," is naturally lively, and the writing, considering the moderate technique, very brilliant. No. 3, "Menuet Intime," is graceful, and the engaging melody piquantly harmonized. No. 4, "Alla Tarantella," is bright and stimulating. No. 5, entitled "Chant d'Amour," demands music of a different order. Here we have a quiet, flowing melody, which needs tender treatment. No. 6, "Arlequinade," is a dainty piece, and—to consider it for a moment from a utilitarian point of view—offers good practice in light staccato. No. 7, "Miniature" ("Alla Menuetto"), brings an attractive set of pieces to an effective close.

*Troisième Valse de Salon and Mignon*, pièce de salon pour Piano, par AUGUST NOLCK, Op. 105 and 107 respectively. London: Augener & Co.

So much trashy drawing-room music has been published and played that the very term is often used in a derogatory sense. Yet of such music, as indeed may be said of any kind, there is bad and good. Drawing-room music is for entertainment, not for deep study, and provided it is refined there is no fault to find. The two pieces under notice are melodious, graceful, and within the compass of moderate players; moreover, they possess the good quality of brevity.

*Im Grünen* (In the Wanton Green). Three short pieces for the Pianoforte by TH. KULLAK, Op. 105. Revised, phrased, and fingered by O. THÜMER. London: Augener & Co.

THE first piece, in the key of G, is in *allegro vivace tempo*, and it opens with a busy semiquaver figure which betokens movement and merriment, and which forms the material from which the principal section is evolved. A new theme is then introduced of *cantabile* character, and by reason of this and also of the syncopated rhythm, strong contrast is established. Soon returns the figure mentioned, mixed, however, with snatches of melody, and the music continues in spirited style up to the close. The second, in the key of F, is quiet and expressive. The principal theme has, indeed, both simplicity and charm; the opening phrase, noticeable through its dotted rhythm, is repeated three times, each time the interval between the first notes becoming wider; by such means growing excitement is indicated, but, as the music shows, of a pleasurable kind. Later on the theme, fully harmonized and *ff*, marks a climax; from that moment to the end the tone gradually softens down. A delicate *coda*, in which the singing of birds is heard, brings the music to a peaceful close. No. 3, in A flat, is a song without words, lively and light, though with impassioned moments. Broken chords, now below, now above the melody, enrich the latter by their harmonies. The music is not only fresh, but—though this, indeed, may be said of all three—the writing is attractive to the performer.

*Slavonic Dance* (Slavische Tanzweise), arranged for Pianoforte Duet by F. T. CURSCH-BÜHREN. London: Augener & Co.

THIS is a short, easy duet, and the Slavonic tune, in which characteristic rhythm plays so prominent a part, cannot fail to attract. Plaintiveness is said to be a marked feature of Slavonic folk music, but in some melodies it is much more noticeable than in others; in the one under notice that quality scarcely makes itself felt. Dotted rhythm prevails, and it naturally gives to the music a somewhat bold character.

*Rose Madness and The Devon Maid*, two songs by HAMILTON HARTY. London: Augener & Co.

GREAT is the charm and strange the "wild weird magic of the wild sweet rose." Such is the theme of the poem by W. L. Bultifast, and the music to which it is set shows both fancy and feeling. The opening symphony is impassioned, but it calms down before the entry of the voice—an entry, by the way, singularly unconventional. There is an impressive middle section, beginning in the key of c, in which a broad phrase in the accompaniment, heard in various keys, is worked up to a fine climax; the music then gradually calms down, leading back to the principal key and section, the latter much shortened. The effect of that middle section is heightened by the persistent syncopation. The song is interesting, and the pianoforte accompaniment one of great importance. The second song, poem by Keats, is neat and dainty. The vocal part is written for contralto or mezzo-soprano voice. (An edition for Soprano is also obtainable.) The accompaniment, though not elaborate, is particularly tasteful; there is difference without discontinuity, while the harmonies are piquant.

*Molly Mine*, words by KATE A. SIMPSON, music by G. KENNEDY CHRYSTIE. London: Augener & Co.

WE have here a pleasing ballad. Molly's admirer can no more say why he loves her than the storm-wind why it blows, or the skylark why it sings. The music shows no little taste and skill. The opening phrase is soft and soothing; the one in which the wind is described as "Whirling the dead leaves in wreaths" is appropriately agitated, while others are impassioned. The harmonic colouring of the accompaniment adds greatly to the effect of the song.



*Von Bach bis Wagner.* Ein Beitrag zur Psychologie des Musikhörens, mit einer Notenbeilage, von JOHANNES SCHREYER. Dresden: Holze & Pahl, 1903.

THE author of this interesting monograph complains that theorists try to explain the modern music of Chopin, Liszt, and Wagner by old systems of harmony ill suited to it. The theory of composition, he declares, ought to be in constant consistency with the art of its period. We think the author somewhat precipitate, and, indeed, agree rather with Professor Prout, who in the Preface to his "Harmony: Its Theory and Practice" remarks that "the inspired composer goes first, and invents new effects: it is the business of the theorist not to cavil at every novelty, but to follow modestly behind." Before providing new bottles for the new wine, it requires a certain time to test the quality of the latter. Our author justly points out that many old rules for which in their day there was a *raison d'être* have ceased to be binding; he refers, for instance, to those with regard to the avoidance of certain intervals, which were established before the rise of instrumental music. Most interesting and instructive are his comments on consecutive fifths and octaves, their use and abuse. The heart, as it were, of his theory of composition is contained in the following sentences:—"It is possible with the simple formula,  $S^6 D^7 T$ , to analyze the most complicated modern compositions, and to show that all combinations of tones are only modifications of these fundamental tones;" and in this sentence  $S, D, T$ , of course, stand for Subdominant, Dominant, Tonic. Notes of these chords can be raised or lowered—even the root note—but still they remain  $S, D$ , and  $T$  chords.  $S^6$  ( $J, a, c, d$ ), for instance, in the key of  $c$ , may appear as  $J, a, c, d$ , but still the author regards it as a sub-dominant chord with momentary alteration. It must be acknowledged that the system is simple, and that it is most clearly and concisely explained, the numerous examples in the Supplement well illustrating the subject. To those accustomed to a different theory of harmony it can easily be mastered, and then comparison will prove most profitable. Anyone, indeed, acquainted with only one system may know enough for practical purposes, though not enough even to discuss the merits of the system on which he has been trained. "Von Bach bis Wagner" is well worth the attention of students and also teachers.

## Correspondence.

### FOR THE ORPHANS.

To the EDITOR OF THE MONTHLY MUSICAL RECORD.

SIR,—As Editor of the musical novel "A 439," or the Autobiography of a Piano," may I remind your readers who are making New Year's presents to their friends that this book has been written gratuitously in aid of the Musicians' Orphanage. All expenses of publishing were covered soon after the book appeared, and already a good round sum has been paid into the Orphanage fund. The few remaining copies of this novel are now to be purchased from Hugo Chadfield, Esq., Acting Secretary, Incorporated Society of Musicians, 19, Berners Street, W., and to clear these off quickly the price has been reduced from 6s. to 2s. 6d. net, every penny going to the Orphanage without any deduction. The book is well bound in cloth with gilt top. Directly the last copies have been sold, "A 439" will increase in value. A new edition of it cannot now be published, three of the contributors having already, alas! passed away. There are in all thirty-five chapters, counting the prologue and epilogue, respectively written by Charles Vincent, Esq., Mus.Doc. Oxon., and Professor Prout, Mus.Doc. Dub. Amongst the other contributors will be found the well-known novelist Frankfort Moore, Esq.; Dr. Mann, of Cambridge; Mrs. Joseph Roedel, of Clifton, Bristol; John Thomas, Esq., the King's harpist; Signor Viotti, Professor of Singing, Royal College of Music; and the doyen of the Royal Academy of

Music, Walter Macfarren, Esq. Although each chapter is from the pen of a different writer, the characters of the story are maintained, and the plot is coherently worked out. According to one of many favourable reviews which the book has received, "A 439" sparkles with humour and contains a love interest which ought to appeal to the fair sex."

Authors' Club, S.W.

ALGERNON ROSE.

December 18th, 1903.

## IN THE CONCERT ROOM.

THE centenary of Berlioz has come and gone, and if we may judge from the apathy displayed by the London public towards the concerts given in his honour, his music, so far as England is concerned, has ceased to count as a factor in the artistic life of the day. He remains a great figure in the history of music, but his power as a vital influence seems a thing of the past. It is possible that time may bring Berlioz his revenge; but at the present moment, from the purely managerial point of view, his is evidently not a name to conjure with. This is, perhaps, hardly the place in which to indulge in speculations with regard to the why and wherefore of this state of things, but the problem is too interesting to be passed by in silence. It would seem at the first glance that Berlioz ought necessarily to appeal strongly to latter-day hearers, who are notoriously devoted to orchestral music, particularly that in which form is subservient to colour, which is just what Berlioz has to offer. Why does the public not care about him? It is not enough to say that his music is insincere, artificial, claptrap. Berlioz was absolutely sincere, tremendously in earnest, and he had, besides, an unlimited belief in himself. Nor is it just to say that he cared more about the means employed than the end that he had in view. No one ever desired more vehemently to write great works, and though he had an altogether exceptional command of the means required to express himself in music, and, like all artists, took a due delight in the mere exercise of his art, yet it is plain to any reader of his memoirs that he was sincere in his endeavour to put forth the best that was in him. The truth is that Berlioz had a second-rate mind, that his conceptions had no true nobility, and that the better they are expressed the more their inherent deficiencies are made plain. Berlioz was essentially a man of his time. He believed himself to be inspired by Shakespeare; in reality his god was Byron. His music at its best is the music of revolt; it has not the serene dignity of the Olympians. His attitude to life is maudlin and hysterical, his strength is only weakness raised by emotion to action. His ideals belong to a day that is past, and, half unconsciously, our modern hearers have grasped this. With certain minds pessimism is always in fashion; but to-day it is the pessimism of Tchaikowsky, not the pessimism of Berlioz that appeals to us.

One of the most interesting of last month's Berlioz concerts was that given by the students of the Royal College of Music on December 8th. Berlioz's "Romeo and Juliet" was performed in its entirety, as well as his "Hamlet" march. The latter is an impressive work, in which a small chorus is used, as it were, instrumentally, with striking effect. "Romeo and Juliet" is a curious blending of symphony, cantata, and opera. It contains some of Berlioz's best work, but is too fragmentary and inconsequent to rank as a success. Certain scenes in it, notably the *finale*, suggest that Berlioz would have written a good opera upon the subject had he ventured to try, for his fine literary instinct led him to lay stress upon various elements in the play which Gounod's librettists ignored, thus turning a noble tragedy into a third-rate conventional opera libretto. However, he preferred to treat "Romeo and Juliet" as a "dramatic symphony," and thereby we are the losers. The work, considering its difficulties, was well performed, the band under Sir Charles Stanford giving a creditable account of the "Queen Mab" scherzo and the other instrumental numbers. On December 9th the Stock Exchange Orchestral Society gave

a Berlioz concert, playing, among other things, the "Symphonie Fantastique" and the "Benvenuto Cellini" overture in excellent style. Dr. Richard Strauss's Berlioz concert, on December 11th, with the assistance of the Queen's Hall orchestra, was very poorly attended. Three movements from "Romeo and Juliet" were exquisitely played, and among other things a "Rêverie and Caprice," for violin solo and orchestra, and the overture to "Les Francs-Juges" were included in the programme. The former is not a particularly striking work, and Miss Evalyn Améthé did not by any means make the most of it, but the overture proved remarkably interesting. It was Berlioz's first important orchestral work, and is just what might have been expected from a youth of his temperament in the first flush of his creative ability. It is wildly, weirdly romantic, the very essence of *Sturm und Drang*, full of exaggeration and "high-falutin," but showing a wonderful command of the orchestra and a marvellous instinct for tonal effect. From the lowest point of view it is exceedingly effective, and it is strange that it should have dropped so completely out of the modern repertory.

It is curious, considering how loyally the Berlioz centenary was kept in London, that it did not occur to the authorities of the Royal Choral Society to revive his "Faust," which used to be so popular at the Albert Hall some years ago. The opportunity was missed, and on December 2nd Mr. Coleridge-Taylor's "Hiawatha" was performed instead. In spite of its monotonous rhythms and the lack of resource in the choral writing, "Hiawatha" seems to keep its place in popular affection, and its appearance at the Albert Hall is now a regular annual function. It was not very well performed on this occasion, for the chorus, besides singing with a conspicuous lack of animation, managed to get out of tune more than once during the evening. Mr. William Green sang the beautiful tenor solo very well, and good work was done by Mme. Sobrino and Mr. Ffrangcon Davies.

Mr. H. J. Wood was once famous for his fondness for introducing new music to London, but at the Symphony Concerts he now relies chiefly upon well-known works. Borodin's second symphony, which was revived on November 27th, has, it is true, not often been played of late; it is hard to say why, for it is a picturesque and exhilarating work, and one of the best symphonies by a modern Russian (other than Tchaikowsky) that has ever found its way to England. The truth is that the unwise attempt to force Russian music, good and bad, especially the latter, down unwilling English throats, which was the fashion some years ago, has brought about the inevitable reaction, and now concert givers are chary of putting anything by composers ending in "off" or "sky" into their programmes. This is a pity, for during the great Russian invasion there were several works produced which would be worth reviving. I remember, in particular, a charming suite by Arensky which Mr. Wood once played at a Promenade Concert, and which I should dearly like to hear again. However, this is a digression. At the concert on November 27th there were many other good things, including Bach's Brandenburg concerto in c, which was splendidly played by the Queen's Hall strings, and Saint-Saëns's violoncello concerto, of which M. Gérardy gave a very fine performance. Miss Muriel Foster sang Strauss's "Hymnus" with noble breadth of style and great beauty of voice. The Symphony Concert of December 12th was of a very familiar type. Tchaikowsky's glowing symphony in f minor was brilliantly played, and Mme. Carrefo used Grieg's pianoforte concerto as a medium for displaying her dazzling technique. Whether Grieg himself would have approved of her treatment of his work, which is the embodiment of dreamy and romantic tenderness, is open to doubt, but the audience seemed to like it. Mme. Schumann-Heink showed in a Mozart air that a career spent in singing Wagner has injured neither her beautiful voice nor her irreproachable style, and the programme also embraced Brahms's Academic overture. Little need be said about the Richter concert of November 30th, which was entirely devoted to an ultra-familiar selection

of Wagner's music. The English as a nation notoriously prefer both jokes and music that they know by heart, and a Wagner programme played by Richter is one of the safest "draws" in the world of concert-giving. At this concert the great conductor was at his best, and in a series of extracts from the "Meister's" works, ranging from the "Dutchman" to "Götterdämmerung," he proved himself still unsurpassed in a field in which he has many rivals. The singing of Mme. Marie Brema and Mr. Ffrangcon Davies was a noticeable feature of the concert.

The "Pops" have been pursuing the even tenor of their way, still strangely neglected by lovers of music (as contrasted with ordinary concert-goers), though the audiences of late have been slightly better than at the beginning of the season. On November 18th Beethoven's posthumous quartet in a minor was well played by the Kruse Quartet, and Miss Fanny Davies introduced a taking set of piano pieces by Sgambati called "Mélodies Poétiques"; on November 27th a sonata for violin and piano by Signor Busoni was played by Professor Kruse and Herr Egon Petri. There are interesting passages in it, but a great deal of it is nebulous and discursive, and on the whole it failed to please. At this concert, and again on the 29th, Professor Messchaert was the vocalist. His voice may be worn, but he is still a great artist, and his singing of a varied selection of songs was much appreciated. Professor Georg Schumann was the hero of the concerts of December 5th and 7th. At the first he introduced a piano quartet and at the second a piano quintet. Both are well-written works, and if the Professor's invention were on a par with his musicianship, he would be one of the shining lights of modern music. Unfortunately, he is not rich in ideas, and those that he has are, as a rule, of so gloomy a description that his work is very much the reverse of exhilarating. The quartet is particularly lugubrious, though the slow movement has an austere beauty of its own; in the quintet there is a charming air with variations, and as a whole this is decidedly the more attractive work of the two. At these two concerts Mme. Jeannette Grumbacher de Jong appeared as vocalist, and won a genuine success, as much by her finished and intelligent singing as by the freshness and purity of her voice. At the concert on December 12th an extremely pretty and musically trio by Mr. R. H. Walthew for piano, violin, and clarinet was played by Mr. Herbert Fryer, Professor Kruse, and Mr. C. Draper, and Dr. Lierhammer gave an admirable performance of Flietitz's song-cycle "Ehland."

The Broadwood Concerts have not been quite so rich in novelties as usual. On November 19th the members of the Queen's Hall Wind Quintet played some pretty trifles by modern composers, and with Mr. H. J. Wood gave a wonderfully perfect performance of Mozart's pianoforte quintet. Mrs. Wood sang a number of songs by young English musicians, none of them of very deep significance, and some of Brahms's part-songs for female voices were given. On December 2nd a good sonata for violoncello and piano by Ludwig Thuille was played by Mr. Herbert Withers and Miss Mathilde Verne, and Miss Adela Verne joined her sister in duets for two pianos. Miss Louise Dale sang various songs with icy perfection of style. On November 25th Mr. Donald Tovey, unwearied in soliciting the favour of the many-headed, began a series of concerts at the Grafton Gallery at the unusual and, one would have thought, extremely inconvenient hour of five. He played Schumann's Fantasia in c in an exceedingly uninspired manner, and joined Professor Kruse and Mr. Such in two trios. At the second of these concerts on December 10th Mr. Francis Harford sang a selection of Mr. Tovey's songs very well. Most of these were interesting, and two or three of them really remarkable, fresh in melody and with original and appropriate accompaniments. Mr. Tovey played Beethoven's "Diabelli" variations in a most thoughtful and intelligent manner.

Among the minor concerts of the month may be mentioned the first of what promises to be a very interesting series devoted to old chamber music, given on December

10th at the Brinsmead Galleries by Miss Grace Sunderland and Mr. Frank Thistleton. The programme, which was capably chosen, included a fine concerto by Felice dall'Abaco, and sonatas by Purcell, Corelli, and other composers. Vocal recitals were given by Mme. Marchesi (November 20th); by Miss Alys Mutch (November 26th), a promising mezzo-soprano with an uncommonly fine voice which needs further cultivation; by Mr. Plunket Greene (December 4th), who sang Schumann's "Dichterliebe" with a marvellous grasp of its psychological subtlety, and with an inimitable command of vocal colour; by Miss Susan Strong (December 8th), who gave an interesting selection of Liszt's neglected songs; and by Frau Strauss-De Ahna, whose programme was devoted to her husband's songs, of which she sang a first-rate selection, including one still in MS. called "Gefunden." Herr Schönberger, Mr. Mark Hambourg, Signor Busoni, M. de Pachmann, and Senhor Vianna da Motta have given pianoforte recitals; and among numerous violinists the most successful have been Miss Elsie Playfair, a promising *débutante* from the Paris Conservatoire, Mr. Francis Macmillen, and M. Ysaye.

RUBATO.

## Musical Notes.

### LONDON.

MR. FRANGON DAVIES has been appointed professor of singing at the Royal Academy of Music, and he enters this month upon his duties.—A testimonial concert was given by the Queen's Hall Orchestra to Mr. Robert Newman on December 2nd, tenth anniversary of the opening of Queen's Hall, which was crowded from floor to ceiling.—A Berlioz Centenary Concert was given by the students of the Royal College of Music, under the direction of Sir Charles Villiers Stanford, on December 8th, the programme consisting of the little known "Hamlet" March and the "Romeo and Juliet" Symphony, which had not been given in its entirety since the performance under Sir Augustus Manns at the Crystal Palace in 1894.—Messrs. Mustel, *père et fils*, opened a London house in Wigmore Street last month for the sale of their Mustel organs and Célestes.—The London Choral Society announces a performance of Dr. Elgar's "Dream of Gerontius" at Queen's Hall on February 15th.—M. Edouard Colonne will visit London with his orchestra early this year.—Professor Johann Kruse announces a second musical festival at Queen's Hall for April 9th, 11th, 13th, 16th, 18th, 19th, and 20th. Dr. Henry Coward's Sheffield choir will make its first appearance in London, and take part in Beethoven's Choral Symphony and Missa Solemnis, and Elgar's "Dream of Gerontius."—A panel erected in St. Paul's Cathedral to the memory of Sir John Stainer was unveiled last month by the Rev. H. Scott Holland, D.D., Precentor of St. Paul's.

Royal Academy of Music. The Royal Academy of Music Club Prize for Female Trios has been awarded to Ethel M. Lister, Ida Kahn, and Mildred F. Jones. Examiners: Messrs. Allen Gill, H. Lane-Wilson, and Harvey Löhr (chairman).—The Rutson Memorial Prizes: Contralto, to Mildred F. Jones; bass, to George Clowser. Examiners: Mme. Edith Hands, Mr. Arthur Walenn, and Mme. Medora Henson in the chair.—The Sainton-Dolby Prize (soprano): to Ida Kahn. Examiners: Mr. Thomas Meux, Mme. Katelove, and Miss Charlotte Thudichum in the chair.—And the Broughton Packer Bath Scholarships: Violin, to Jessie Bowater; violoncello, to Kenneth Park. Examiners: Messrs. Hans Wessely, A. Pezze, and Professor Willy Hess.

### PROVINCIAL.

The first of this month is the last day of the nineteenth annual conference of the Incorporated Society of Musicians at Glasgow. The General Council meeting will be held, and in the evening a banquet, with Professor Frederick Niecks in the chair.—The valuable services of Mr. Nicholas Kilburn, who has acted gratuitously as conductor of the Musical Union

of Middlesborough, have been recognized by the presentation to him of valuable gifts, among which are the complete works of Mozart and Schubert, also the scores of the "Ring" and "Parsifal."—Dr. Richard Strauss made his first appearance in the provinces at Birmingham, at Mr. Max Mossel's drawing-room concert. And in that city Rubinstein's seldom heard "Ocean" symphony was performed in its entirety by the Amateur Orchestral Society, under the direction of Mr. Granville Bantock.—The following novelties are announced for this year's Leeds Festival:—"The Witch's Daughter," by Sir Alexander C. Mackenzie; a cantata by Dr. Walford Davies, the words from the old morality play, "Everyman"; and a setting of the late Professor Aytoun's poem, "The Burial March of Dundee," by Dr. Charles Wood.

### FOREIGN.

**Berlin.**—Frau Rosa Sucher, who, after a brilliant career, has just retired from the stage, was unknown up to 1876. The distinguished conductor Joseph Sucher heard her at a concert at Leipzig, got her to sign an engagement with Pollini, of Hamburg, and married her in the following year. She at once made a name, and when in 1888 Sucher succeeded Schroeter at Berlin she was engaged. Already, in 1886, she had impersonated Isolde at Bayreuth.—Professor Schlar, of Wiesbaden, will act as deputy for Richard Strauss during his absence in America.—A new work by Georg Schumann, "Totenklage," from Schiller's "Bride of Messina," for chorus and orchestra, was given at the Singakademie under the composer's direction.

**Bayreuth.**—The Musical Society gave its 200th concert on November 22nd. Professor Kniese is the present conductor; among his predecessors may be named Humperdinck, Fischer, Anton Seidl, and the late Hermann Zumpfe. This jubilee concert was given in the old opera house. The programme opened with Beethoven's seventh symphony, and included Liszt's  $\pi$  flat concerto, the "Tannhäuser" overture, and a vocal excerpt from Siegfried Wagner's "Herzog Wildfang," sung by Karl Lejdstrom, and conducted by the composer. At the close all the members of the choir, 300 voices, sang the concluding chorus in "Die Meistersinger."—Carl Wendling, formerly leader of the Meiningen Hofcapelle, and now occupying a similar post in the court orchestra at Stuttgart, will be the leader of the orchestra at the Bayreuth Festival this year.

**Dresden.**—The Russian Quartet of Prince Alexander of Mecklenburg-Strelitz has created a strong impression. All four performers use Guarneri instruments.

**Frankfort-on-Main.**—In London we have recently had programmes devoted to Brahms, Beethoven, Berlioz, and Wagner, but we cannot recall a miscellaneous Bach programme. Such a one took place here at the fourth concert of the Museums-Gesellschaft. It included the Brandenburg concerto in  $\alpha$ , and the suite in  $\nu$ , the organ toccata in  $\nu$  minor, and two of the choral preludes, the cantata "Ich will den Kreuzstab gerne tragen," and three songs from the Clavierbüchlein. Thus were given interesting illustrations of the master's many-sided genius.

**Leipzig.**—A performance of Berlioz's Requiem was given in November by the Riedelverein, under the direction of Dr. Georg Göhler.—At the fourth Philharmonic Concert Hugo Wolf's symphonic poem "Penthesilea" was performed, a work which, no doubt, will in good time find its way into one of Mr. Wood's symphony concert programmes.—At the second chamber music concert at the Gewandhaus Eugen d'Albert was the pianist, and the programme, devoted to Brahms, included the  $\pi$  flat trio, Op. 40, and the  $\epsilon$  minor pianoforte quartet, Op. 25.—Dr. Wilhelm Kleefeld has revised a number of old operas and provided them with a new text. The first of these has been given, namely, Donizetti's "Don Pasquale," which had not been heard in this city for ever so long. Though the performance was excellent, the pleasing little work was not received with any enthusiasm.

**Munich.**—Dohnányi's symphony in  $\nu$  minor was performed at the second "Kaim" Concert, under the direction of



**Felix Weingartner.**—The programme of a concert given in the "Kaim" hall, under the direction of the young conductor José Lasalle, included Vincent d'Indy's "Wallenstein" symphonic trilogy, and the prelude to that composer's opera, "L'Etranger," which has just been produced at Paris.—Two Hugo Wolf concerts have been given by Dr. Hugo Faisst, the vocalist; the second in the Odeon, with the Philharmonic orchestra under the direction of Richard Planer.—"Die neugierigen Frauen," musical comedy by Ermanno Wolf-Ferrari, was produced at the Residenz Theatre on November 28th, and achieved a brilliant success. The libretto is based on Carlo Goldoni's "Le Donne Curiose." Goldoni was surnamed the Italian Molière. Owing to the Revolution, he lost the pension granted to him by Louis XV., and died in great poverty on the very morning after the decision of the Convention to restore the pension to him.

**Batisbon.**—Berlioz's "Childhood of Christ" was recently performed by the Protestant Church Choir under the direction of the musical director, Geiger, in memory of the composer.

**Vienna.**—Glazounoff's sixth symphony in c minor was performed at the second Philharmonic Concert, under the direction of Safonoff, of Moscow.

**Prag.**—Music seems to flourish in this ancient city. The Philharmonic subscription concerts are crowded; the subscription concerts of the Ceska Filharmonie are well attended; both the Chamber Music Society and the competing Czechish Society, also the various local societies, are well supported. In addition, there are the concerts of the Conservatorium and those given by native artists, and almost daily, in the Rudolphinum-Saal by travelling artists.

**Paris.**—On December 11th, the hundredth anniversary of the birth of Berlioz, wreaths were deposited on his statue in the Place Vintimille. They were the offerings of various French and foreign societies and admirers of the composer. The one sent by Felix Weingartner bore the words, "Le tombeau ne couvrira jamais ta gloire." Short addresses were delivered by M. Meyer, mayor of Côte-Saint-André, M. Bourgault-Ducoudray, and M. Eugène d'Auriac, professor of the Faculté des Lettres. There was afterwards a gathering at the tomb in the Montmartre Cemetery.

**Nice.**—The following works are announced as novelties for the opera season 1903-4: Puccini's "Tosca," Lambert's "La Flamenca," and Leroux's "La Reine Fiamette." Massenet will be represented by no fewer than seven works—"Marie Magdalène," "Hérodiade," "Manon," "La Navarraise," "Cendrillon," "Thais," and "Werther"; Wagner by only three—"Rheingold," "Tannhäuser," and "Lohengrin"; and Gounod by two—"Faust" and "Romeo et Juliette."

**Brussels.**—"Le Roi Arthur," by the late Ernest Chausson, was produced at the Monnaie on November 30th. The composer, as will be remembered, met with a fatal bicycle accident, but before his death MM. Kufferath and Guidé had promised to bring out his opera. The story concerns King Arthur, Queen Guenever, Sir Launcelot, and Sir Mordred. The work, admirably mounted and admirably performed, seems to have created a strong impression. The chief interpreters were Mme. Paquot, MM. Dalmorès and Albers. M. Dupuis conducted.

**Rome.**—Mascagni has just finished his new opera, "Marie Antoinette." It is soon to be produced here at the Costanzi Theatre, with the baritone Mattia Battistini in the rôle of Louis XVI. The libretto is by MM. Giuseppe Giacosa and Luigi Illica.—A new operetta, "Carabino di Draghignan," music by maestro Tomassini, has been well received.

**Milan.**—Spiro Samara's "Storia d'Amore," produced here in November, does not appear to have been successful. The music is described as clever, but the "story" as lacking in dramatic interest.—Umberto Giordano's new opera, "Siberia," was produced at La Scala on the 19th ult. The composer is known in England by his "André Chénier," produced at Manchester last April by the Carl Rosa Company, and shortly afterwards in London.

**Cairo.**—Dr. Camille Saint-Saëns has left Paris to superin-

tend the final rehearsals of his "Samson et Dalila," which is to be given here with sumptuous staging. On his return in January he will go to Monte Carlo, where his new work, "Hélène," will be produced.—Massenet's "Grisélidis" and Ciléa's "Adrienne Lecouvreur" will be performed here during the season 1903-4 for the first time. The *répertoire* also includes "Hamlet," "Tannhäuser," "Lohengrin," and "Werther."

**New York.**—Dr. Richard Strauss will make his first appearance in America at the fifth orchestral concert at Carnegie Hall on February 25th. The programme will include the symphonic poems "Till Eulenspiegel," "Also sprach Zarathustra," and "Tod und Verklärung." Frau Pauline Strauss-de-Ahna will sing a group of solos with orchestra.

**Cincinnati.**—Bach's B minor Mass, Beethoven's Missa Solemnis, and Elgar's "Dream of Gerontius" are included in the scheme of this year's festival.

**Saint-Louis.**—A precious historical relic is to be sent to the universal exhibition here from Italy—viz. the pianoforte on which Rossini took his lessons with his first master, Canon Giuseppe Malerbi. The authenticity of the instrument is certified by Antonio Malerbi, a descendant of the Canon's, and present owner of the instrument. Tancredi Mantovani, librarian and professor of æsthetics at the Liceo at Pesaro, Rossini's birthplace, has recently published an interesting monograph on the subject.

#### OBITUARY.

HENRI APPY, violinist, died at Rochester, New York; aged 78.—KASPAR BAUSEWEIN, bass vocalist at Munich, the original Pogner in the "Meistersinger" (1868) and Fafrin in the "Rheingold" (1869); aged 64.—HEINRICH BERTRAM, professor of singing at the Stuttgart Conservatorium; aged 78.—FERDINAND DIEDICKE, Geheimer Intendantat of the Dessau theatre.—GEORG GOLDSCHMIDT, bandmaster to the Emperor's "Grenadier" Regiment; aged 82.—DR. JULIUS OTTO GEIMM, composer, and conductor of the "Cæcilien" Society at Münster i. W.; aged 77.—JOSEPH MAYR, the "Christ" at the Oberammergau Passion plays in 1870, 1880, and 1890; aged 60.—WALTER MÜLLER-HARTUNG, principal tenor at the Stadttheater, Halle-on-Saale.—GIUSEPPE PRATESI, maestro di cappella, at Leghorn.—AUGUST FRIEDRICH WILHELM REISSMANN, writer; edited the "Musikalisches Conversations-Lexicon" after Mendel's death; aged 78.—VICTOR ROGER, born at Montpellier, composer of operettas; aged 50.—IDA SCHUSELKA-BRÜNING, celebrated vocalist, niece of Marschner; aged 86.—JOSEPH SITARD, writer on music, and musical critic, at Hamburg; aged 57.—HERBERT SPENCER, the great philosopher; died December 8th, in his 84th year.—JAMES W. STANDEN, horn player and assistant secretary to the Royal Society of Musicians; aged 75.

#### HERBERT SPENCER and the Origin of Music.

The above article by Mr. Ernest Newman appeared in THE MONTHLY MUSICAL RECORD of November and December, 1902. Price of the two numbers 5d. post free, or the complete volume, 1902, bound in cloth, 3s.

London: AUGENER & CO., 199, Regent Street, W.

#### NOTICE TO MUSIC PUBLISHERS, PRINTERS & ENGRAVERS.

NOTICE is hereby given to the Trade that in consequence of the accession of the Kingdoms of Denmark and Norway to the Berne Convention, Mr. C. F. Peters, of Leipzig, claims and is entitled to the exclusive copyright in all the works of Edvard Grieg published by him in respect of the countries comprised in the "Copyright Union," and that the manufacture of plates and the publication of New Editions of the said works are illegal, and that we have received instructions to institute proceedings against any person or persons infringing the said copyright of the said Mr. C. F. PETERS.

Dated this 1st day of December, 1903.

HARCOURT, SONS, & ROLT,

St. Paul's Chambers,

19-23 Ludgate Hill, E.C.

Solicitors for the said Mr. C. F. PETERS.

# HUGO WOLF'S SONGS, now published by Mr. C. F. Peters, Leipzig.

GEDICHTE von Ed. Mörike. 53 Songs. Complete in One Vol. 2s. 6d.  
or in 10 books, .. each from 2s. 6d. to 5s. 6d.  
19 separate Songs from the same, .. 7d. to 1s. 8d.

## With English and German Words:

No. 12. Verborgenheit .. .. . 7  
" 17. Der Gärtner .. .. . 7  
" 26. G. bet .. .. . 7  
" 46. Gesang Weyla's .. .. . 7

GEDICHTE von Goethe. 51 Songs. Complete in One Vol. 2s. 6d.  
or separately .. .. each from 9d. to 2s. 9d.

ITALIENISCHES LIEDERBUCH. 46 Songs.  
Two Vols., each 10s. 6d.  
or the Songs separately .. .. each 9s. 6d.

4 LIEDER, after Heine, Shakespeare, Byron .. .. 2s. 6d.

3 GEDICHTE (Robert Reinick) for a Tenor voice .. .. 2s. 9d.

3 GEDICHTE (Michaelangelo) for a Bass Voice (Wohl  
denk'ich oft; Alles endet, was entsteht; Fühlt meine  
Seele) .. .. . 2s. 9d.

To be had of the Sole Agents:—

**AUGENER & CO., London:**

199, Regent St.; 6, New Burlington St., W.; and 22, Newgate St., E.C.;  
and of all Music-Sellers in Town and Country.

"Eold and rhythmical."—*Daily Telegraph*.

**HURRAH FOR THE KING!** Unison Song  
with Pianoforte accompaniment (from Six Unison Songs  
for Boys). Words and Music by W. J. FOXELL, M.A. Augener's Edition.  
No. 12505f, net 2d.

**UNISON SONGS,** with Pianoforte Accompani-  
ment, in Augener's Edition.

No. 12501 W. J. FOXELL, M.A., Mus.B. 6 Songs for Boys (with  
unison chorus) .. .. . 6

Contains:—The Fair, Brag, To-morrow, Dreamland,  
The Ghost, Our Debating Society.

12501b The same in Tonic Sol-fa notation (W. G. McNaught) .. .. 3

"Unison Songs," Book I., comprising six songs for boys,  
with unison chorus, by W. J. Foxell, will be found acceptable,  
for while the words are humorous the music is bright and  
simple."—*The Daily Telegraph*.

12502 FREDERICK ROSSE. 6 Little Songs for Little People. .. .. 6

Contains:—The Coming of Spring, The Wood, The  
Bird-catchers, The Fox in the Farmyard, The Gipsies,  
Good-night!

12502b The same in Tonic Sol-fa notation (W. G. McNaught) .. .. 3

"Several charming ditties will be found in 'Little Songs for  
Little People,' by Frederick Rosse, the writer of the words  
being Ernest Alfieri."—*The Daily Telegraph*.

12503 A. E. HORROCKS. 4 Songs .. .. . 6

Contains:—My Lady Wind, The Shepherd, The Babes  
in the Wood, The Lamb.

12503b The same in Tonic Sol-fa notation (W. G. McNaught) .. .. 3

12504 A. E. HORROCKS. 4 Songs .. .. . 6

Contains:—The Old Woman and her Broom; Sleep,  
Baby, Sleep; Cock Robin's Serenade; Up in the  
Morning early.

12504b The same in Tonic Sol-fa notation (W. G. McNaught) .. .. 3

"Among the 'Unison Songs,' four in number, by Amy Elise  
Horrocks, are quaint settings of the old nursery rhymes 'My Lady  
Wind' and 'The Babes in the Wood,' and likewise one of William  
Blake's, 'The Shepherd,' delightfully simple, and Schubert-like in its  
refinement."—*The Daily Telegraph*.

12505 FOXELL, W. J. 6 Songs for Boys, with Unison Chorus.

(The Old Flag, Puzzles, A Young Savage, The School  
Bell, The Boy and the Wolf, and Hurrah for the King) .. .. 6

12505f Hurrah for the King (from the same) .. .. . 2

London: AUGENER & CO., Regent Street and Newgate Street.

# STEPÁN ESIPOFF'S New Works.

## PIANOFORTE. C.

Deux Morceaux de Salon. Op. 4.—  
No. 1. Autrefois. Romance .. .. . 3  
No. 2. Feux Follets. Valse esquise .. .. . 3

Mazurka-Caprice, in G minor. Op. 7, No. 1. .. .. . 3

Liebeslied. Op. 7, No. 2 .. .. . 3

Suite de ms. 6 Little Sketches. Op. 9:—

No. 1. Rustic Dance (Rondeau) .. .. . 1

2. Minuet .. .. . 1

3. The Rivulet .. .. . 1

4. Polkette .. .. . 1

5. Barcarolle .. .. . 1

6. In the Garden (Romance) .. .. . 1

4 Pièces de Salon. Op. 16:—

No. 1. Tarantelle brillante .. .. . 4

2. Menuet de Concert .. .. . 4

3. Sur le Lac .. .. . 4

4. Menuet à l'Antique .. .. . 4

5 Morceaux. Op. 18:—

No. 1. Berceuse .. .. . 3

2. Papillon .. .. . 3

3. Valse brillante .. .. . 3

4. Liebestraum .. .. . 3

5. Bluettes .. .. . 3

Characteristic Pieces. Op. 19:—

No. 1. Au Printemps. Idyll .. .. . 3

2. Melody in F major .. .. . 3

3. Elfentanz .. .. . 3

4. Poem in D major .. .. . 3

5. Sonnet in A major .. .. . 3

6. The Sphinx. Mazurka .. .. . 3

"The Sphinx" is a delightful piece, full of character and *verve*.—  
*Monthly Musical Record*, July, 1903.

Moments Musicaux. Op. 22:—

No. 1. Clair de Lune (Moonlight) .. .. . 3

2. Saltarello .. .. . 3

3. Menuet Intime .. .. . 3

4. Alla Tarantella .. .. . 3

5. Chant d'Amour .. .. . 3

6. Arlequinade .. .. . 3

7. Miniature (Alla menuetto) .. .. . 3

\* See Our Music Pages.

Etincelles (Sparks). 6 Short Melodious Sketches:—

1. La Poupée (Doll's Valse) .. .. . 1

2. Danse des Fées (Fairy Dance) .. .. . 1

3. Chant du Berceau (Cradle Song) .. .. . 1

4. En Mai (Joyous May) .. .. . 1

5. La Chasse (Hunting Song) .. .. . 1

6. Badinage (Teasing) .. .. . 1

No. 2. Fairy Dance in C, also done with English fingering .. .. 3

"Some of his 'Sunbeams,' and 'Etincelles,' two sets of short pieces,  
though very simple, are extremely pretty."—*Times*, April 11, 1903.

Gondoliera. Barcarolle .. .. . 3

La Fontaine. Petite Etude de Salon .. .. . 3

Menuet de Noël (Christmas Menuet) .. .. . 3

Musical Leaflets. 6 Characteristic Pieces:—

1. Joyful Meeting .. .. . 2

2. A Fable .. .. . 2

3. Spring Flowers .. .. . 2

4. Playtime .. .. . 2

5. Water Song .. .. . 2

6. Fairy Story .. .. . 2

"They are charmingly written, and flow on naturally from beginning  
to end, the awkward points that so often appear at certain intervals  
in this style of piece (for example, where the principal subject is  
required to make its re-entry) being nowhere perceptible."—*Musical  
News*, December 12, 1903.

Près d'une Source. Petit morceau caractéristique .. .. . 3

## VIOLIN AND PIANOFORTE.

Morceaux de Salon:—

No. 1. Un peu triste .. .. . 3

2. Melancolia .. .. . 3

3. Menuet à l'Antique en Sol majeur .. .. . 3

## VOCAL.

Dream Days. Song .. .. . net 2

Dream Flowers. Song .. .. . net 2

Highland Love Story. Song .. .. . net 2

The Lament. Song .. .. . net 2

The Letter. A Scotch Song .. .. . net 2

Once again. Song .. .. . net 2

A Russian Lullaby .. .. . net 2

London: AUGENER & CO., 199, Regent Street, W.,

and 22, Newgate Street, E.C.

Also ROBERT COCKS & CO., 6, New Burlington Street, W.

# SONATINAS FOR THE PIANOFORTE

## with Continental Fingering.

Quarto size unless differently stated.

- Augener's Edition No. 8005*  
**ANDRÉ, A.** 5 Sonatinas. Op. 34. (Dr. H. Riemann.) ... net 1 —
- CLEMENTI.**  
 12 Sonatinas. Revised, phrased and fingered by Dr. Hugo Riemann. Folio:—  
 9902a Book I. Op. 36 ... net 1 4  
 9902b Book II. Op. 37 and 38 ... net 1 4  
 12 Sonatinas. Revised for teaching purposes by A. Laubach. 4to:—  
 8091 6 Sonatinas. Op. 36 ... net 1 —  
 8097 6 " Op. 37 and 38 ... net 1 —
- DIABELLI, A.**  
 16 Sonatinas. (E. Kuhlstrom.) 2 Books each, net 1 —
- DUSSEK.**  
 Six Sonatinas, edited and fingered by E. Pauer. net 1 —
- GOETZ, HERMANN.**  
 2 Sonatinas. No. 1 in F, and No. 2 in E flat. each, net 1 —
- GURLITT, CORNELIUS.**  
 6 Sonatinas. Op. 121. (O. Thümer.) 2 Books, each, net 1 —  
 Progressive Sonatinas for the Pianoforte (Folio):—  
 First Step (leading from the easiest up to the difficulty of Clementi's First Sonatina in C major). Nos. 1 to 12, each 3 —  
 Second Step (leading from Clementi's first Sonatina in C major up to the difficulty of Beethoven's Sonatina, Op. 49, No. 2, in G major). Nos. 13 to 24 ... each 3 —  
 (For specification see separate list.)
- HORVÁTH, GEZA.**  
 2 Sonatinas. Op. 62, No. 1 in C, No. 2 in D minor each, net 1 —
- KRUG, ARNOLD.**  
 2 Sonatinas. Op. 93:—  
 6214a No. 1, in F major ... net 1 —  
 6214b 2, in G major ... net 1 —
- KUHLAU.**  
 19 Sonatinas. (Dr. Hugo Riemann and Max Arend.):—  
 8202a Book I. Sonatinas. Nos. 1 to 6. Op. 55 ... net 1 —  
 8202b " " Nos. 7 to 9. Op. 20 ... net 1 —  
 8202c " " Nos. 10 to 12. Op. 59 ... net 1 —  
 8202d " " Nos. 13 to 16. Op. 88 ... net 1 —  
 8202e " " Nos. 17 to 19. Op. 60 ... net 1 —  
 8202f 12 Sonatinas, arranged in progressive order, carefully revised and fingered for teaching purposes by A. Laubach. 2 Books, each, net 1 —
- LAUBACH, A.**  
 Sonatina in G major. Folio ... 4 —
- LOESCHHORN, A.**  
 3 Instructive Sonatinas. Op. 101. No. 1, in C; 2, in A minor; 3, in D. Folio ... each 4 —
- PAUER, E.**  
 National Sonatinas. Easy and moderately difficult Sonatinas, in which popular National Airs are introduced. Folio:—  
 No. 1, Germany; 2, Austria; 3, Germany (Swabia); 4, Italy; 5, Wales; 6, Ireland; 7, England; and 8, Scotland. each 4 —  
 8315 3 Sonatinas (No. 1, in G; 2, in A; 3, in C). 4to ... net 3 —
- REINECKE, C.**  
 3 Sonatinas. Op. 47. Folio. No. 1, in C major; 2, in D major; 3, in A flat. The same, complete. 4to ... each 3 —  
 8349 Pastoral Sonatina. Folio ... 3 —
- RENDANO, A.**  
 3 Sonatinas in the ancient style. No. 1, in E minor; 2, in C major; 3, in E major. Folio ... each 3 —
- SCHARWENKA, XAVER.**  
 2 Sonatinas. Op. 58. Folio. No. 1, in E minor; 2, in A flat ... each 4 —

# SONATINAS (continued):—

- SCHMITT, J.** 5 Sonatinas. Edited and fingered by E. Pauer. Folio. No. 1, in C; 2, in A minor; 3, in A minor; 4, in G; 5, in A each 3 —
- SCHUMANN, R.** 3 Sonatinas for the Young. (O. Thümer) ... net 1 —
- SCHYTTÉ, L.** 3 short modern Suites (in Sonata form). Op. 120 (No. 1 in C; 2 in G; 3 in F) ... each, net 1 6
- STEIBELT.** 3 Sonatinas. (Dr. H. Riemann.) ... net 1 —
- London: AUGENER & CO., 109, Regent Street, W.  
 City Branch: 22, Newgate Street, E.C.  
 Library and School Department: 6, New Burlington Street, W.

# BEETHOVEN'S PIANOFORTE SONATAS in G. Buonamici's New Edition (carefully revised, phrased, and fingered).

32 numbers; price of each Sonata ... net 1/-  
 Except No. 29, Op. 106, which is net 1/6.

"Formerly a pupil of that great Beethoven scholar and interpreter, Hans von Bülow, the Editor of the Sonatas has supplied most useful phrase marks and fingering."—*Daily Telegraph*, July 14, 1903.

"The Sonatas are carefully fingered, and so copiously that there is no excuse for the most careless player erring in this matter. Moreover, the editor seems to have some good ideas in making the fingering help the phrasing. A minor but useful feature of this edition, which, by the way, is most clearly and artistically printed, is the prefix to each sonata of particulars as to the date of its composition and publication."—*Musical News*, Aug. 15, 1903.

"The Edition . . . will be found of the utmost value to students and lovers of the great Beethoven."—*Musical Standard*, Sept. 19, 1903.

London: AUGENER & CO.,  
 109, Regent Street, and 6, New Burlington Street, W.;  
 also 22, Newgate Street, E.C.

# GIUSEPPE BUONAMICI'S "The Art of Scale Study," for the Pianoforte (Die Kunst des Tonleiter-Studiums), as taught to his pupils. Sixty-eight pages, folio size, with English, German, and French text.

Augener's Edition, No. 9884, price net, 4/-.

"It is not too much to say that the student who has gone through the whole of this book with his eyes wide open, and has practised the studies in the spirit of the author, should be able to play anything he puts his mind to—i.e., when he has added to them a study of *arpeggi*, of which the present volume does not treat."—*Monthly Musical Record*, April, 1903.

"The Art of Scale Study is a work which Von Bülow proposed to write, but time failed him. Scale practice is a necessary basis for good pianoforte playing, and in the work just referred to students will find an excellent guide to the conquest of difficulties."—*Daily Telegraph*, July 10, 1903.

"Will be found to be a very carefully compiled book, and well worth getting by those who have not already a good scale book."—*Musical Standard*, Sept. 19, 1903.

London: AUGENER & CO.

# DR. HOCH'S CONSERVATOIRE for all

branches of Music, in Frankfort-on-the-Main. The Summer Term commences March 1. Director, Professor B. Scholz. Tuition is given by Messrs. Director B. Scholz, L. Uebell, E. Engesser, K. Friedberg, Music Director A. Glück, Fr. L. Mayer, and Ch. Eckel (in Pianoforte); Mr. H. Gelhaar (in Organ); Professor H. Heermann, Professor Naret-Koning and F. Bassermann, A. Hess, A. Rehner, A. Leimer, and F. Küchler (in Violin and Viola respectively); Professor B. Cossmann and Professor Hugo Becker (in Violoncello); Messrs. Ed. Bellwid and N. Rigutti, Fr. Cl. Sohn, Fr. M. Scholz and Hr. A. Leimer (in Singing); Director B. Scholz and Messrs. Professor L. Knorr (in Theory and Composition); and Professor K. Hermann (in Declamation and Mimics); Fr. del Lungo (in Italian language). Prospectus to be had, gratis and Post-free, from the Secretary of the Dr. Hoch's Conservatoire, 4, Eschersheimerlandstrasse. Applications for entry should be made immediately, as only a limited number of pupils will be accepted.—THE MANAGEMENT.